TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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ESTHER LYON.

Type hunters and earnest students of humanity could find no better field for their researches than the city roof-garden in Summer time.

Not only does the stage develop odd, hybrid specialists, who are never heard of in the regular season, but the audiences are a delight and a joy forever.

They represent New York's Summer population—the left overs—the stay-at-homes, seeking vainly in the glades of garden roofs where vaudeville is the night blooming flower for traces of the season's restfulness and peace.

Somehow this combination of sky and show is petering out. The theatric stars don't show up well in such juxtaposition to the real thing. You've got to have the shadows thrown by a roof top to have a make-up stand out well. The moonlight is the poorest calcium in the world to make grease paint look pretty.

Manager Rudolph Aronson has been credited with inventing the roof-garden, so I suppose we must admit that he is the real elevator of the stage.

But the dramatic orchids that blossomed in the rarefied atmosphere were of the sort that needed close attention. They have been allowed to wither, and a sort of undergrowth has sprung up.

When I read of Mr. Aronson going abroad to introduce the American roof-garden in Vienna I wished—oh how I wished—that he would stay at home and reform our own roof-gardens first!

There is no reason why this Summer roof theatre idea should not be carried out so well as to make the roof-gardens of New York as famous in their way as the hanging gardens of Babylon.

They promised to do this when they were begun. It was a great idea; a good and an artistic idea on which to add to the picturesqueness and beauty of our modern metropolitan life and to give it a character of its own.

The Vienna music halls are famous—world famous. The notables of the world congregate there and hear the best music in the world.

Why under the sun do we here in America cheapen everything we undertake in a theatrical way? Just as soon as a project promises success the idea seems to be, how much gate money can be gotten out of the plan and how little can the public be forced to accept for their admission?

Even the money grubbers ought to realize the mistaken business principle of the system, leaving art out of the question. Temporary monetary gain is possible from this artistic sand bagging that managers offer their patrons, but the ultimate result is the cheapening of everything and every one concerned in such schemes.

A week ago the "Allnighter" in *Town Topics* described a new roof-garden in town. It was such a place as such a place might be. There were no tough waiters nor tougher specialties. Refreshments and cigars were up to the standard of their price, and were not featured as the main idea of the evening. The music was a pleasure, the songs charming, the dances pretty.

Eagerly one scanned the lines to find where this place could be. But alas! The final paragraph disclosed the fact that it was all a dream. An impossible dream, for it is New York, and we are the representative population of the greatest city in the land that has been christened the Land of the Dollar.

Close your eyes and you can revel in any of the roof-garden programmes the Summer has to offer us. There are the two Irish comedians—poor, weak, miserable imitations of the Kernells, the Russells, and others who, in their time, won a success that they did not live up to.

Heedless of the fact that two German comedians, practically unknown a few years ago, have grown to be rich, famous managers and actors controlling nearly all the best vaudeville talent in the country, have gained their wealth and pre-eminence simply by adhering to the principle that the best is none too good, whether it is in a song or a dance, or in a drama, the stage is glutted with Irish comedians—fourth, fifth and sixth rate, right along the line—to listen to whom is to suffer, to look at whom is keen agony.

Then the funny Jew! Or rather the unfunny Jew! With his stories about "Chakey" and "Iaasacstein" and "Rebekkah." Oh, isn't it awful to see him, and isn't it torture to listen to him? Is it any wonder that a spice of originality in this sort of thing commands salaries bigger than the President's?

And another good old type is the negro impersonator, dressed to be a "mammy," or a weird Coon girl. Always the same get-up, the same business, cake walk, and witticisms that have done duty for so many lifetimes and that are not a bit like the real thing.

When shall we have another Harrigan to give us originality and reality in this particular field, just as Augustin Daly did in his Broadway playhouse, where he practically educated New York theatregoers from the almost primitive conditions that had existed to the present high class fashion in which a society play is presented at our best houses to-day?

The Matinee Girl wrote recently of a series of moving pictures presented at Atlantic City in which the principal events as portrayed in the Passion Play were attempted.

Since then one of the managers of the enterprise has written a letter, published in THE MIRROR last week, in which he states that the pictures are not offensive, but on the contrary have been approved, etc., etc.

The Matinee Girl is not at all fond of the critical mood in this column, and as a rule avoids comment on performances that are unpleasing. In this case she wrote, however, with feelings the most positive as to every statement she made.

It would be impossible to reprint here most of the ribald, unclean remarks that were made regarding the pictures by the persons in the audience on the occasion of which the Matinee Girl wrote. They were so abhorrent to every sense of decency that many persons in the vicinity, including the writer, left the theatre.

Nothing but the strongest possible provocation would have called forth the criticism in question.

Since its publication I have received many letters agreeing entirely with my view of the subject. One I reproduce here:

Dear Matinee Girl:

Please accept my thanks in your letter relative to the so-called Passion Play in Atlantic City. If there were more like you having the courage of their convictions the spectacle would not be continued. It is a serious question in the minds of thinking people whether the Passion Play as presented at Oberammergau is of benefit to the cause of Christianity. But when it comes to an electrical series of moving pictures of the life of Christ, presented to a mixed audience, these mutoscopic flashes being interspersed with songs and Irish ballads, it is simply revolting to every Christian. It kills all sentiment and religious feeling, and causes nothing but regret and horror in the minds of all serious persons. Sunday evening two weeks ago, with a party of friends, I visited the Pier for the purpose of listening to the concert of the very excellent band now playing there. There was nothing on the programme stating that there was to be an electrical exhibition instead of the usual band concert. So, with hundreds of others, we sat through this spectacle, hoping every moment it would cease and the concert begin. All about me I heard shocking remarks regarding the exhibition. Jew and Gentile were alike disgusted and openly expressed their feelings. There is nothing impressive or dignified about the moving pictures. The motion and sudden changes detract from their seriousness, the movements being unpleasantly hasty throughout. The foliage and scenes are typically American, and, indeed, the whole thing is calculated to kill all faith in the beautiful story of Jesus as taught by the New Testament. Again thanking you for your courageous stand against this exhibition, I am,

Very sincerely,

JULE DE RYTHER.

NEW YORK, June 21.

Sewall Collins, the caricaturist, doesn't believe in faint praise. He writes of the Casino Girl:

And here is the last hope for The Casino Girl as long as the management is looking for improvements at this late date. Why don't they give Mabel Gilman something to sing?

Here is beyond doubt the best singing comedienne on the American stage, nightly wasting her precious time with the selections given her. If managers only knew when they had a good thing! They usually do, but there is a nightly wail from the departing audience at the Casino: "Why don't Mabel Gilman sing more?"

The only hope for The Casino Girl in London, where they don't stand for plotless and illegitimate vaudeville, is the chance of good music, and we hope—that is, if they really want to show the Britishers something that will do us credit—they will let Mabel Gilman sing.

This as a bouquet is the very finest up to date. The spectacle of the management throttling Miss Gilman and choking off her vocal powers with poor selections is a pathetic one.

And the "nightly wail of the departing Casino audience" is really neat. It would be a dreadful thing if the London audiences keep up the wail on the other side. But I don't believe they wail over there as we do here. They simply say "Bo" or "boo," or something of that sort.

But there is a refreshing enthusiasm and spontaneity about the way in which that bouquet is delivered that reminds me of one of Rusie's low drop round-the-corner curves sent spinning midway over the home plate and swatted squarely off into the purple rim of the future.

THE MATINEE GIRL.

DEPARTURE OF THE CASINO GIRL.

George H. Lederer and the members of The Casino Girl company sailed last Tuesday for London, where they will shortly submit that musical farce to the British theatregoer. The departure of the company was very sudden, as it was not decided upon until three days before the date of sailing. In the present rush for Europe it was difficult to secure accommodations for the organization upon such short notice, and Edwin H. Low, the transportation man, was obliged to divide the company in order to get the members comfortably across. Mr. Lederer, Harry B. Smith, Mabel Gilman, R. A. Roberts, and J. E. Sullivan sailed from New York on the *Teutonic*, while Cyril Scott and the rest of the company sailed from Boston on the Dominion Line steamship *New England*. The two sections of the organization expected to join each other at Liverpool and proceed together to London. The Casino Girl company is the first New York theatrical company to go to England by way of Boston, and for that reason a gathering of some five thousand persons watched the embarkation of the record-makers.

THE THEATRE COMMERCIALLY CONSIDERED*

I.

This is an age of reform and progress. Persons who do business to-day as they did ten years ago are, as a rule, at the tail end of the procession; and although some may be doing a profitable business, they would double or treble their receipts if they were up to date.

We are supposed to gain knowledge by experience and from information. For years I have watched, with much interest and benefit, the successful business men of Reading, our whole State and the country at large, and at leisure this thought had occurred to me: Why is it that most of the theatrical business to-day is conducted on nearly the same basis as when I entered it in 1872? With a view of discussing the very important question, I have asked THE MIRROR to allow me space for a series of three articles upon the future of our business, with the hope that those articles may originate ideas for the improvement and advancement of that business and the good of us all. Successful theatre managers and managers, agents and actors of companies should disclose their experiences through THE MIRROR, that others who are desirous of doing so may profit thereby.

A serious disadvantage in successful, liberal theatre management is the erection of magnificent theatres in towns of from 20,000 to 50,000 inhabitants, structures that would be a credit to the city of New York. They cost from $40,000 to $100,000 each, and call for a rental of from $3,500 to $7,000 per year. The owner or lessee, finding such a venture unprofitable after the first season or two, curtails expenses. The orchestra becomes smaller, the lights are reduced, employes' wages are lessened, newspaper advertising is shortened, and as a result everything that should be liberally provided to encourage business is reduced to a damaging basis for gross profits, and the patrons notice it.

An enterprising business man has made money in commercial pursuits, and as an evidence of his success and liberality he builds a magnificent theatre. This worthy, practical citizen—or the directors of the stock company in such a venture—carefully enters into the uncertain expense of erecting a modest theatre, supposedly suitable for a town; but as the newspapers and the people prophesy, as to the style of the new building, they emphasize original plans with very extravagant additions of their own imagination and the builder is gradually led into broadening the plans and outfit, with the result that the theatre, when finished, exceeds the estimate by many thousands of dollars. A mortgage is put on the building, and oftentimes, years later, the mortgage is all that the sale of the building will satisfy.

After the theatre has been operated for a season or two, the owner or owners become discouraged with the enterprise and neglect follows. If the theatre is not leased—and in many cases if it is rented it is conducted as cheaply as possible—repairs are not attended to, and finally "nobody cares" as to its future. I know many such instances. Another mistake is the selecting as an opening attraction of a company or star that excels the best performance ever before given in the city, thus leading the patrons to expect all that follow to be as great, which, of course, is an impossibility. Disappointment follows, and in some cases for years the receipts are not as large as they were in the old hall, which the new theatre has replaced.

The theatrical business is a new and very trying problem to men who have made money selling groceries, dry goods or hardware, or in manufacturing, and they are at their wits' ends to ascertain the reason why they cannot make it a success. Since 1870 ten theatres I know of have made their owners insolvent. Theatres should not cost more than $35,000 in towns of 25,000 to 50,000 population. They should be erected for comfort, convenience and safety, not simply luxurious beauty and adornment. I know a theatre in a town of 25,000 population that was erected for $30,000, and is netting five per cent. to the stockholders, while the lessee also can afford to pay the rental of $2,400. All the required money was subscribed before the building was commenced, and the expenditures were limited to that amount.

Persons that would indulge in much serious thought before they would assume charge of, or take chances in, any other enterprise, will take the management of a theatre without any hesitation. This is why there are so few well informed and competent persons in charge of theatres, and how many theatres would be conducted as they are if there was no opposition? After the novices enter the business they fail to make an effort to educate themselves to its requirements, as must all successful men in any other business. Nowadays success needs observation, training, and education to win. No matter how prosperous the country may be, to share that prosperity one must be up and doing, and doing very well, to bountifully succeed. Not only must we be up to the times, but we must endeavor to be in the foreground of the general procession. The theatre manager of to-day must know and do more than the theatre manager did ten or fifteen years ago. How many theatre managers, devoted to their business, read a dramatic newspaper carefully every week? I dare say there are many who do not. How many managers have ever seen an entire performance in their own theatres? Some years ago I was desirous of having some information regarding a certain company. I addressed the managers of twelve theatres where the company had appeared, inclosing stamped reply envelopes, and received ten answers, all stating that the managers had not seen the performance. How long would a merchant succeed if he did not frequent his store or see the customers while business was being done? Unfortunately for all concerned, the theatre is too often conducted as a side issue, and success, when it comes occasionally, affords a surprise.

JOHN D. MISHLER.

THE ELKS.

Monroe, La., Lodge, No. 454, was organized about a year ago, and has a membership of 124 and owns its own home.

Portland, Me., Lodge held their ninth annual field day at Chebeague Island, June 18.

A big Elk meeting was held at Marshalltown, Iowa, last week, visiting brothers being present from Des Moines, Sioux City, and other points.

*NOTE.—John D. Mishler, of Reading, Pa., is recognized as a model theatre manager. No one has ever questioned his careful, conscientious, equitable, sincere business methods with managers, actors and his patrons, and his success is strong evidence of the correctness of his system. He has been on the road for some years, has had a theatre in Reading for twenty-five years or more, has controlled in a circuit as many as fifteen theatres, and is, therefore, thoroughly familiar with all the sides of the profession. For these reasons THE MIRROR reserves space for this series of communications from Mr. Mishler, asking for them a thoughtful, careful reading and consideration.—ED. MIRROR.

REFLECTIONS.

Myrta French, prima donna of the Andrews Opera company, is pictured above as Carmen. Miss French's idealization of the gipsy girl of Bizet's opera is quite original and notably beautiful. Her figure, facial expression and grace, combined with dramatic power, seem to fit her admirably for the part of the fascinating gipsy girl; and the praise she has received in the press, the applause of discriminating audiences and the commendation of musical critics, have stamped this impersonation as a success. "I saw her Carmen in seven cities," writes one that has watched Miss French's career thus far, "conversed with many lovers of opera in attendance, and invariably found that she had made a deep and charming impression. She has toured the States three times, and has many admirers. She has the power of sinking herself completely in this fascinating character."

Theatrical Employes' Protective Union, Local No. 16, N. A. T. S. E., of San Francisco and Oakland, Cal., held its fourth annual outing at Shellmound Park June 12.

Harry E. Raymond and Alice Carnell, both of Chicago, were married at Springfield, Ill., June 14.

Murphy's Masquerade, an Irish farce, under direction of Joe King, will open in August. Twenty-five people will be carried. Mr. King is now touring the coast with The Real Widow Brown.

Lost in Egypt will have its first New York production late in November.

Walter S. Thompson, of the Montelius Music company, and Alma Askling were married on June 13 in Denver, Col.

Ida Marie Heindl and Harry W. McDonald, non-professional, were married on June 12 in this city.

Jennie Mannheimer has been appointed to succeed Virgil Alonzo Pinkley in charge of the department of elocution at the Cincinnati College of Music.

Mrs. Harry Lacy has undergone an operation for appendicitis at New Haven, Conn.

H. S. Tabor, of Daniel Frohman's stock company, is ill at the Hahnemann Hospital in this city.

The Johnnie Pringle Comedy company will open the York, Neb., Auditorium on July 23 for a week.

Howard Long has returned to this city after a visit of several months to his home, Austin, Texas.

Manager Sol Braunig has purchased the entire production of The War Correspondent, six sets of scenery, which will be used in the plays of his company's repertoire.

The Club Players, organized for a tour of Summer resorts in A Day of Reckoning, A Merry Muddle, and Camille, include W. A. Whitecar, Dore Davidson, Alfred Rowland, Charles Horn, Charles Leekins, Joseph Kinsby, Raymond Walters, Eugene Bishop, Laura Almosnino, Emily Greene, Fanny Midgely, Carrie Colburn, Minnie Claypold, and Alice Stewart.

E. P. Simpson has sold to E. M. Macoy a half interest in the Chicago Academy, adding one more Chicago theatre to the Stair circuit. The Academy in the future will play only the best of popular priced attractions, giving ten performances a week, and the Chicago Bijou will continue as heretofore at 10-20-30 cents, giving two performances daily.

Edwin Gordon Lawrence is to star next season in a new romantic play by A. P. Sellhawer, entitled A Soldier of Corsica.

Seats in the tent used by Orcutt and Roberts' Uncle Tom's Cabin at Atlantic Highlands, N. J., collapsed on June 20, and one little girl was seriously injured. Many women fainted in the panic that followed the crash.

William Stuart, late of the Boyle stock companies, in Nashville and Memphis, has been spending a fortnight with friends in Chicago and St. Louis, and is now on his way to this city by Mississippi River steamers to New Orleans and thence by steamship to New York.

Walter N. Hammett has formed a partnership with Harry S. Robinson, establishing a poultry farm at New Harmony, Ind., and after a varied career of twenty-two years in the dramatic business will settle down to life on the farm. Mr. and Mrs. Robinson (Emma Butler) will go with A. R. Wilber's A Midnight Bell.

ENGAGEMENTS.

Harry J. Leland, for the King Dramatic company.

Neva Harrison, re-engaged by Edward C. White for Fan-Fan in Two Little Vagrants.

Maud Brookman, late of W. S. Benley's company in England, for Scharf and Morris' Stock company next season.

Nick Judels, with the Markham Stock company.

For Evans and Chatham's Uncle Joshua: J. W. Davison, J. D. McCabe, John Emeryson, Irene Shannon, Annie Everett, Annie Evans; R. E. Evans, general agent; Charles C. Davis, assistant agent; Edward R. Titus, general manager; Edward F. Evans and Walter A. Chatham, proprietors and managers; opening in Philadelphia in September.

Harry McKee, Lee Hickman, Francis Skelley, Paul Hudson, Eugenia Blair, Frank and Nellie Long, Jessie Pringle, Richard Marsden and John Libbey, for John T. Backman's Comedy company.

Joseph Kane, for the polite lunatic in The Belle of New York.

Louise Mitchell and Carrie Le Moyne, for the Braunig Dramatic company (Southern).

The Raltaire Ladies' Trio, Mildred Raltaire, Gladys Norcotte, and Monica Farley, with W. O. Edmunds, for Midnight in Chinatown.

Margaret Neville and Stanley Johns, re-engaged for A Romance of Coon Hollow.

IN OTHER CITIES.

MILWAUKEE.

The production of Harbor Lights by the Salisbury Stock co. at the Davidson 17 was a triumphant success. The play was sumptuously staged, all the scenic effects being presented with wonderful accuracy and realism. The announcement that for the first time the co. would present a melodrama aroused considerable interest, and the theatre was filled the first night. The production was under the sole direction of Aubrey Boucicault, who also played the leading part, and the strongest praise is due him for the admirable manner in which he fulfilled his arduous duties. Nothing was omitted which might lend atmosphere to the surroundings, and the stage business was notably good. In the part of David Kingsley, Mr. Boucicault was thoroughly at home. Selene Johnson never did better work than that she offered as Dora Vane. She played with much conviction and restraint. De Witt C. Jennings was particularly strong and impressive as Nicholas Morland, and has already become popular. Leighton Leigh was excellent as the villainous Squire Morland, Charles Harbury was a fine, dignified Captain Nelson, W. H. Turner offered a portrayal of Mark Helstone that was universally praised, John Daly Murphy as Tom Dossiter made a comedy hit, and Ernest Derry did a decidedly clever bit as old Solomon. Jane Yeyton had the difficult role of Lina, and acquitted herself most creditably. Kate Ryan appeared for the first time in the co. as Mrs. Chudleigh, and her typical illustration of the character at once proved her a valuable acquisition. Nellie Callahan, the new ingenue, had scant opportunities, but looked pretty and attractive, and displayed considerable talent, and Madeleine Wheeler impersonated an old Irish woman humorously. The remaining characters in the large cast were satisfactorily represented by Randolph Curry, Townsend Walsh, Osborn Searle, Sydney Ainsworth, Lydia Dickson, Clara Rainford, and Arthur Mapes. The skillful designing and execution of the stage pictures was a most praiseworthy feature, the costumes were handsome and accurate, and the perfection of detail and ensemble was attained through Mr. Boucicault's able efforts. A Night Off will follow 24-30, under the direction of S. M. Forrest.

The Thanhouser co. never gave a more delightful or meritorious production of comedy than that of The Tarrytown Widow, that was performed 18 before a very large audience. The characters were presented without exaggeration, and no boisterous horseplay was indulged in to mar the humorous effects of the complicated situations. While the comedy is decidedly farcical, it was not in the least overdone, and in consequence the performance elicited genuine expressions of satisfaction and enjoyment. To William Yerance, who directed the play, belongs unlimited credit. The staging was highly commendable, and the precision with which one scene succeeded another would lead one to believe that the co. had been playing the piece for weeks. Eva Taylor appeared in the title-role. She is the most accomplished comedienne we have ever seen here, her facial expression alone being a perfect study. As Mrs. Raymond her buoyancy of spirit and sparkling freshness made her the most fascinating and delightful figure in the play, and her superb and exquisitely designed gowns excited deep admiration. R. C. Chamberlin as Benjamin Bascom gave perhaps the most perfect comedy characterization he has ever offered here. He avoided the temptation to overdo the part, and played with artistic appreciation and unfailing unction. His work evoked constant laughter and applause. William Yerance as Count Arnault presented a character portrait that could not be surpassed for intelligent conception and clever execution. Eugene Moore was an excellent Harry Sinclair, Antoinette Walker was a petite and vivacious Annie Morris, and Julia Blanc as the Ogress contributed one of those remarkably clever character sketches which have made her so deservedly popular here. Donald Bowles, Frederick Hartley, Colin Campbell and Edith Evelyn in lesser roles added to the all round excellence of the performance. As an indication of the way the comedy was received, four and five curtain calls were vociferously demanded after each act. Pawn Ticket 210 25-July 1.

An excellent musical programme will be given by Madame Johanna Hess-Burr and her pupils at Probe Hall 20. In the second part the operetta The Sleeping Queen will be presented. The following soloists will take part: M. R. D. Owings, Arthur Daniels, Elsa Dernehl, and Jessie Lynde Hopkins.

Angela De Bona, the beautiful and talented vocalist of this city, is just recovering from a serious illness. The many admirers and friends of the accomplished young artist will be glad to hear of her convalescence.

After a fortnight's needed rest, Frederick Paulding will return to his duties at the Academy 20.

Hereafter Osborn Searle will design all the stage settings for the Salisbury Stock co. at the Davidson. Portraits of the members of the Thanhouser co. are being presented at Academy matinees.

Edwin Thanhouser has secured Children of the Ghetto for presentation here.

Decidedly cool weather prevails in this locality.

Samuel Lewis left for New York 19.

CLAUDE L. N. NORRIE.

PORTLAND, ORE.

At the Marquam 11 a song recital by May Dearborne, of Portland, assisted by Taylor Street M. E. choir, under the direction of W. H. Boyer, was given to a well filled house, and was quite a gratifying success. Pearl Smith was the accompanist for the occasion. N. C. Goodwin and Maxine Elliott in When We Were Twenty-one filled the aisles and foyer of the Marquam 12, 13 at New York prices. It was a great play, incomparably played by an admirable co.

At Cordray's 11-16 the Clement-Stockwell co. in The New Dominion and A Southern Gentleman, both of which were excellently presented, did fine business.

Dr. Daniels, one of the directors of the Baker City Opera House Co., Baker City, Ore., was here 14-16, selecting, with Manager George L. Baker, of the Baker City Theatre, the inside furnishings for the new house. Next week the contract will be awarded for the chairs for the house.

The latest song to arrive here by Lyn Udall, the popular and well-known song writer of Portland, is "Side by Side," a ballad, with a particularly catchy burden.

Stewart Allen, who has been stage-manager for L. R. Stockwell and the Clement-Stockwell co., at Cordray's, left 15 for Walla Walla, Wash., where, assisted by Mary Scott and Henry Griffith, until recently members of the Stockwell co., he will produce Home, under the auspices of St. Catherine's Society of St. Paul's Episcopal Church, of Walla Walla, with a competent cast of amateurs. Mr. Allen will then give Home at Dayton, Pendleton, Baker City, La Grande, and Sumpter. He will then return to Portland and put on Home here, assisted by local talent. In September next Mr. Allen will become lessee and manager of the Farragut Theatre, Vallejo, Cal. Vallejo has a population of 12,000, it is said, and Mr. Allen purposes "givin' them the worth of their money" with good shows. Mr. Allen is well remembered here as a member of Nat Goodwin's co. in 1890, '91, and '92.

The Nashville Students opened 17 at Cordray's for three nights to a full house.

O. J. MITCHELL.

ST. PAUL.

The Valentine Stock co. scored a success in a very creditable presentation of Mam'zelle at the Grand Opera House 17-20 to good houses. Meta Maynard made a charming Mam'zelle. Her dialect was good, and she looked and acted the part of the little French modiste delightfully. Kate Blancke, as Mrs. Loudsa Tuper, handled the role artistically. Annie Blancke was bright and clever as Mary. Edward Mawson did excellent work as Lionel Leslie. Charles Fleming's Tarleton Tuper was commendable. Jack Webster contributed some neat comedy touches as Colonel Paster. Robert Evans' Francois was excellent. Edward Morrison was good in the part of Bob Pritchard. Other characters in the cast were taken satisfactorily. Songs, introduced by Kate Blancke, Meta Maynard, Leonora Croome, and Mary Taylor, received hearty encores. Helen Wilton and Fanny Johnson sang well and met with favor. Ingomar 21-23. The Pike Stock co. will begin an engagement 24.

At the Metropolitan Opera House dark. N. C. Goodwin and Maxine Elliott will appear 26, 27.

The popular concerts given by the First Regiment Band at Como Park, and by the Minnesota State Band at Lake Harriet, and those at Wildwood Park, are given under the direction of Manager Theo. L. Hays, of the Grand Opera House, who is manager of amusements for the Rapid-Transit co. The White Bear Yacht Club races and musical entertainments also continue to draw immense crowds.

GEORGE H. COLGRAVE.

MONTREAL.

The Baldwin-Melville Stock co. is presenting Quo Vadis this week at Her Majesty's Theatre. Though the production is a big one for a stock co. to handle, the management deserve praise for the complete manner in which the play is put on. Probably the most notable performance was the Petronius of James W. Bankson, whose work since the co. came here marks him as an actor of unusual merit. His Petronius was a most artistic piece of work throughout. As Vinicius, William Farnum fully justified the reputation he has acquired in Montreal. His performance of the imperious young Roman was a very able one. Lotta Linthicum as Lygia gave a sincere and sympathetic performance, though I have liked some of her other work better. The Xero of L. O. Hart was also good. The remainder of the cast did excellent work, and the production as a whole was an undoubted success. Cyrano de Bergerac 25-30.

The Arena Summer Garden opened to big business with the Robinson Opera co. in The Black Hussar 18. The co., that played a season at this theatre last season, is rather improved on the whole. Most of the old favorites are retained, and the chorus is larger and better. Lizzie Gonzales made a particularly charming Rosetta and Frank Nelson as Helbert sang very well. Tom Whyte as Hackenback and Ben Lodge as Piffkow were extremely funny. Mr. Lodge has a strong hold on the Montreal audiences. The remainder of the co. was satisfactory. Said Pasha will be sung 21-23.

W. A. TREMAYNE.

LOUISVILLE.

The Fay Opera co. continued its prosperous season at the Auditorium by presenting The Bohemian Girl and La Perichole 17-23 to large and pleased audiences. Frederick Collins made a distinct hit as Devilshoof, and Minnie De Rue repeated her last season's success as the Gipsy Queen. It has been decided to extend the season from six, as originally intended, to ten weeks.

Rumor has it that the building in which the Temple Theatre is located is to be entirely remodeled and with a possibility that the theatre portion of it will be abandoned. If such is the case, the plans of Manager Meffert will not be interfered with, as he has the option on another site and will surely have a stock co. here next season. He will leave for New York early in July, and will perfect his plans while there.

Edward Christian and Larry Gero, of Louisville, will go again next season with A Black Sheep.

H. G. Snow was one of the visitors of the week. He came to confer with James B. Camp concerning the Southern tour of the Edouard Strauss Vienna Orchestra.

Billy Emerson, the old-time negro minstrel, had a benefit at the Temple 20. There was a large crowd present, and a good sum realized. A neat bill was participated in by local people and by members of the Dan Packard Opera co. and the Meffert Stock.

CHARLES D. CLARKE.

MINNEAPOLIS.

The Boston Lyric Opera co. presented Wang at the Metropolitan 17-23, opening to good business. The performance was most praiseworthy. George Kunkel made a decided hit in the title-role. John Henderson was very amusing as Pepat. Josephine Stanton won marked favor as Mataya. Bertha Davis, a recent addition to the co., made a favorable impression as Marie. Sarah Carr was happily cast as the Widow Frimousse, and Phil Ray made the most of Colonel Fracasse. The costumes were handsome, and the chorus was strong. La Mascotte and Faust 24-27.

A large delegation from the Minneapolis Lodge of Elks, No. 44, attended the opening of the Elks' Carnival at St. Paul 18.

The Commencement Exercises of the Johnson School of Music, Oratory and Dramatic Art were given at the Century Hall 15 before a large audience. The second part of a more than ordinarily good programme was the presentation of one scene from Mrs. Gaskell's, Cranford, in which the female pupils of the Dramatic School had leading parts. The production was under the direction of Clayton D. Gilbert.

F. C. CAMPBELL.

TORONTO.

Arthur O'Neil, for many years treasurer at the Toronto Opera House, left 18 for New York, where he will become the treasurer of Frank J. Keenan's tour in A Poor Relation. He is a good man. James Alexander will succeed him as treasurer at the Toronto. Mr. Alexander was married to Miss Anna Herron, of Port Huron, Mich., 19.

The Toronto Opera House will reopen on Aug. 27 with Ward and Vokes, who will play a week. They will be followed by a series of the best shows ever seen at the Toronto, Mr. Small promises.

F. C. Whitney's production of Quo Vadis will begin a two weeks' run at the Grand at the same time. It is expected that there will be a good stock co. at the Princess.

The Toronto Methodist Conference which has been in session for the past few days, has devoted some little discussion to the alleged indecent theatre posters that have been seen here during the past season. A resolution, containing a censure of the display of sensational illustrations, has been prepared for the government.

J. V. McAREE.

CLEVELAND.

With two stock cos. playing legitimate drama, a comic opera co. and high-class vaudeville, this city has a varied line of amusements this Summer.

At the Lyceum Theatre Eugenie Blair and her co. continue in public favor. The co. has been augmented by Edna M. Crawford, who will make her first appearance in The New Magdalen, which will be the attraction week 25. This will be the twelfth week of the season, and the chances are that it will continue for some time.

The Neil Florence Stock co., in The Musketeers at the Star Theatre, was well patronized 18-23. Faust 25-30.

The opening of the theatre at Euclid Beach Park was an auspicious one, and the opera co. made a favorable impression in Said Pasha, the first bill. It was replaced 21 by Fra Diavolo. Olivette 24-27.

George Raymond, who managed the Lyceum Theatre here for two seasons, and who has just closed the season with Ward and Vokes, was in this city last week.

WILLIAM CRASTON.

PITTSBURG.

The Duquesne Garden Stock Opera co. produced Olivette 18-23. This old-time opera was as crisp and enjoyable as ever in the capable hands of the co., and if any doubts have been entertained as to the organization meeting with popularity and success, they have been dispelled by the excellence of its work and the evident appreciation of the large audiences in attendance. H. W. Tre-Denick was cast as Captain The Merrimac, Joseph E. Smith as Valentine, Alfred Cahill as Marrejol, J. K. Murray as Duke Des Iffs, C. H. Drew as Coquelicot, Clara Lane as Olivette, Minnie Emmett as Bathilde, Bess E. Foye as Velontine, and Marguerite Clark as Monstique. The costumes were new and beautiful, the staging was appropriate, and the work of the co. was so uniformly good that it would perhaps be an injustice to praise one more than another. The Gondoliers 25-30.

L. W. MENDENHALL.

DETROIT.

For their closing week in our city the Pike Stock co. presented Aristocracy to large attendance. The co. gave a splendid performance. Sarah Truax, as Diana Stockton, was, as usual, admirable. Byron Douglas, as Jefferson Stockton, could not have been better placed. The Price Haldenwald of Herschel Mayall was one of his best performances. Fred J. Butler was excellent as the Duc de Vigny Volante, as was also John B. Maher as the Marquis of Normandale. Charles Wyngate, as Sheridan Stockton, was happily placed, and Townsend Irwin made a good impression as Stuyvesant Laurence. Frederick Wallace as the servant did good work. Adelaide Warren, as Katherine Laurence, was captivating. Angela Dolores also added to the good impression she had already made. Agnes Maynard and Katherine Fisher were artistic.

FREDERICK KIMBALL.

PROVIDENCE.

The Summer season is going on nicely at the Empire, and the audiences continue very large. Katherine Rober and her fine co. are gaining in popularity each week, and the performances are excellent. The Deacon's Daughter and Fanchon were the bills 18-23. The vaudeville portion of the entertainment included specialties by Crouch-Baker trio, the Rastedo Sisters, and Lillian Burt. East Lynne and Killarney 25-30.

A large share of patronage goes to the Providence Opera House, where the Wilbur Opera co. gave The Black Hussar and Maritana 18-23, the performances being most satisfactory. Marie Dressler and co. are advertised as a special feature for 25-30.

By July 4 it is expected that the theatrical attractions at Crescent Park and Rocky Point will be in full swing.

HOWARD C. RIPLEY.

KANSAS CITY.

The important announcement is made that Woodward and Burgess have just secured a lease of the Coates Opera House, commencing with the season of 1901. Manager M. H. Hudson will retain the theatre during the coming season, and it is expected that a new theatre will be built for him to step into when he leaves the Coates. Woodward and Burgess have made a big success of the Auditorium, which, previous to that time, was a failure. They will continue to run the Auditorium as heretofore with their stock co. It is announced that probably $20,000 will be expended in renovating the Coates, and in making an addition on the north side of the building for smoking and lounging rooms.

FRANK B. WILCOX.

NEW ORLEANS.

At Athletic Park the Olympia Opera co. presented Olivette and The Mikado 17-23. The co. is doing excellent work, and the management is to be complimented on its happy selection. Pinafore and Fra Diavolo 24-30.

J. MARSHALL QUINTERO.

OMAHA.

The success of the Woodward Stock co.'s production of Quo Vadis that opened for a week at the Boyd 3 was so marked that it was continued another week, and as far as I remember this is the only play that has had a successful consecutive two weeks' run in Omaha. The house has been crowded nightly. The Woodward co. left for Kansas City 16, and may be seen here in repertoire about the middle of August.

The Trocadero, after being closed for the Winter, was opened for week of 17 by the Lyllian Atwood Sapho co. While the star and one or two of the leading members acquitted themselves creditably the production as a whole was not a great dramatic success.

JOHN R. RINGWALT.

NEWARK.

The Brinker-Abell Stock co. has been unusually successful with Quo Vadis, which entered upon its third week 18. This is the longest run that any play has enjoyed in this city. In His Power 25-30.

Professionals, who are resting at their homes here, are Horace Wright, John Fields, Sr. and Jr., and Harry Hammill.

Amy Stone will repeat the juvenile performance of Uncle Tom's Cabin at Jacoby's Hall July 4.

Robert Nell has retired from the stage, and entered upon a business career.

C. Z. KENT.

COLUMBUS.

The Wilbur-Kirwin co. still hold the boards at Minerva Park. They presented Erminie and Carmen 18-23. The Queen's Lace Handkerchief and Fra Diavola 25-30.

J. B. DAVIE.

CORRESPONDENCE

ARIZONA.

PHOENIX.—PARK THEATRE (Frank Cooley, manager): Opened 11 with Frank Cooley co. in The Black Flag to S. R. O., followed by fair business. Love and Money 18-20. Leased to Midnight 21-23.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed Swift, manager): Kellar 18, 19.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in Sapho 11-17 drew heavily; Fannie Gillette, in title-role, scored a decided hit. Monte Cristo 18-24.——ITEM: George Hermance has closed his engagement with the Stevens Stock co., and has organized a dramatic school here.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Henry Miller 20, 21.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): The production of Men and Women, by the Frawley co., was par excellence and drew crowded houses 10-16. Quo Vadis 17.——ITEMS: Oliver Morosco, of the Burbank, is arranging for an extended trip East on business for his theatre.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Brownies in Fairyland 4, 5, pleased fair audiences. The Elks gave their tenth annual benefit 8, 9, producing the opera Maritana; the cast was composed entirely of local talent, and was by far the best entertainment offered by the local Elks since their organization; crowded houses.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): John Drew in The Tyranny of Tears 30. The Girl from Chili 9; poor house; poor performance. Henry Miller 19.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Henry Miller 18.

COLORADO.

PUEBLO.—LAKE MINNEQUA THEATRE (William Meagher, manager): J. A. Simpson, in The Major, 10-16 to crowded houses.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Quo Vadis 23.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): The Dorothy Lewis Stock co. will open for an indefinite season 25.——ITEM: William Sharp, formerly manager of the Lyceum, and recently with the Woodward-Warren co., is spending the Summer here with friends.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): D'Ormond co. will open 19 for a week: Camille will be the first bill.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Nashville students 11; crowded house; good performance. General Charles King lectured on Manila 16 to good house.

ILLINOIS.

PEORIA.—PROSPECT HEIGHTS: The Wade Comedy co. opened the Summer theatre here 17 with two performances of The Beggar Prince; the house was comfortably filled in the afternoon, and in the evening people were turned away; performance good; special mention should be made of F. A. Wade and S. L. Graves. A. J. Wildes, resident manager of the house, is one of the staff of Mittenthal Brothers, and thus far has made himself extremely popular. My Wife's Husband 20-22. Girofle-Girofla 23, 24.——ITEMS: The moving pictures of the Peoria Fire Department, which were shown at Prospect Heights 10, 12 and 13, cleared about $300 for the Firemen's Pension Fund.—P. A. Weast, owner and manager of Weast's Theatre, is visiting the Paris Exposition, and his brother, Joseph Weast, is managing the theatre during his absence.—Augustus' Tent Show closed here after a week's run. The show is owned by Billy Augustus, of this city, and is more of the nature of a vaudeville show than a circus. About 25 the show will take the road, traveling East from this city, and playing only the smaller towns. The traveling will be entirely a la caravan.

SPRINGFIELD.—Katherine Black, late of Naughty Anthony, is expected home soon to spend the Summer.—Bert L. Heyman, secretary of the Chamberlain and Harrington, Iowa and Illinois, circuit of theatres, was in town 13, 14, looking for a theatre here for his co.—Happy Jack Flaherty, manager of E. D. Stair's The Three Musketeers; James Rickard, of the Alice Nielsen Opera co.; John D. Murphy, of Chattanooga; Ed Hanley, of A Stranger in New York; Fred Schmidt, of Gorton's Minstrels; Frank Merritt, manager of Murray and Mack, and Henry Hickey, of the Castle Square Opera co., are all at their homes here for the Summer.—Manager Fred Whipp is rehearsing the Springfield Opera Club in The Three Musketeers preparatory to taking them to Lincoln, Decatur, Jacksonville, and other cities.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): The National Sewing Machine Co. Band, assisted by the National Quartette and Apollo Mandolin Orchestra, gave an excellent concert 15. The Royal Arcanum gave a complimentary entertainment 19; the programme was made up of Maud Cahoon, reader; Mrs. Omar Wright, soloist; the Illinois Quartette, and the Belvidere Orchestra.

CLINTON.—ITEM: Mrs. J. B. Arthurs, who has been visiting in Green Bay, Wis., returned to this city this week.

INDIANA.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Season closed 13 with Local Minstrels to good business.——ITEMS: Clarence G. Drown, manager of On the Suwanee River, is home on a vacation. He will be with Pain's fireworks at Oklahoma City during the Rough Riders' reunion

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): McNavin Comedy co. 18-23.

IOWA.

KEOKUK.—CASINO (J. C. Hubinger, manager): Ewing-Taylor co. opened its fourth week 11. Bills 10-16 were Rip Van Winkle, Lost in London, Leah, The Unknown, The Player, and vaudeville. The threatened interference with Sunday theatricals has not yet developed.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): The Pixies, direction W. C. Milne, 25, 26.——RIVERSIDE AERIAL CASINO (A. B. Beall, manager): Columbia Stock co. opened 14 to big house in A Man of the People. Bill changed 16 to Under the Magnolias; co. seem to please.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Lyllian Atwood in Sapho 13; good business.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Mahara's Ten Nights in a Bar Room 14; fair performance; poor house.

KANSAS.

TOPEKA.—All dark. No announcements in theatre circles. Our only Summer amusements now are the boating, and the excellent concerts at Garfield Park, by Marshall's Military Band, which seem to amply meet the demand. For three days, 27-29, we are promised Topeka's Second Annual Horse Show at the Links of the Topeka Golf Club, which is likely to be a society display in many ways. During the last week of May some of our up-to-date citizens thought we needed a street fair, and "needed it bad." Everybody went, and the Commercial Club has finally announced a clear profit on the venture of over $1,000. Knowing this our citizens are relieved and happy, and as invidious comparisons are no longer made at the "collar and elbow" lunch houses by the patrons as to the comparative inferiority of the viands there offered to the fare indulged in by the snake eater, the show may be said to have passed into history. After the weary theatrical grind of the Winter, my friend, X. Austin Brady (the captious critic of the "Blas-

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plague"; and myself, positively reveled in the opportunity to "make folks get "beside ourselves," and become socially agreeable to the two-headed lady; we were in social gustatory garrulity with the man who ate live rattlesnakes, and we marveled at the wealth charms of Princess Oupene, who demonstrated "Under Cover" in the Kootchy Kootchy. We were hugely entertained by the talented pony that waltzed fragrantly with the wild animals, and consoled with the man who bore the bearded lady. But we are now ourselves again and the most legitimate show that strikes this town will find me and my fellow scribes, the said Thomas Percy, by even heavier heartbeat, and more hyperventilated shirt bosom, with belts and suspenders, that ever met.

THOMAS R. HYATT.

LAFAYETTE. ELECTRIC PARK (J. [illegible], mgr.): Opened 2d Aunt June 17-23.

KENTUCKY.

PARIS. GRAND OPERA HOUSE (S. E. Borland, manager): Mr. and Mrs. James R. McCann (Lizzie Kendall) presented Er Is Human 15 for benefit Public Library. The play was well received by a crowded house. Hypnotist, 25. The Wiedemans 27-28. The Grand will change management Aug. 1. Thomas Musser will be lessee and manager, and Arthur Foster the local manager.

PADUCAH. LA BELLE PARK: The stock co. presented The Indian and The Lost Paradise to usual good business 18-23.

MT. STERLING. A. G. Allen's New Orleans Minstrels, under canvas, 20; first-class performance; large audience.

LOUISIANA.

MONROE. ITEMS: The Opera House has been closed, undergoing many changes and improvements, including more seats, higher rigging loft, and more exits. After Sept. 1 the Q and C. and V. Y. and P. R. R. Co.'s will put on double daily trains, making close connections with the Katy route, so that cos. playing Monroe can make points in Texas, Missouri, and Kansas without loss of time.

MAINE.

PORTLAND. PEAK'S ISLAND, GEM THEATRE (Robert E. Eberle, manager): Nancy and co. 18-23 to capacity; performance much enjoyed.——CAPE COTTAGE PARK. McCULLUM'S THEATRE (Bartley McCullum, manager): Regular season opened week 18 with A Gilded Fool to large business; the play was staged and presented in superb manner.——ITEMS: A Young Wife co. arrived here 19 from a trip through Eastern Maine.

BANGOR. THE NOROMBEGA (F. W. Reed, manager): Kennedy-Lloyd Stock co. opened its second week 19 in Hurly Burly or 7-20-8 to fair house. Pat Maloney's Irish Visitors 28-30.——ITEM: John L. Wooderson has closed with A Young Wife, and arrived here 15 to spend the Summer with his family.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Ravel's Humpty Dumpty 21. Donnelly's Minstrels July 4.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): The Ravel Humpty Dumpty co. pleased a fair house 18, the ollo being especially good.

MASSACHUSETTS.

NORTH ADAMS.—ITEMS: The stage hands and orchestra of the Columbia Theatre held their annual benefit concert and dance in the theatre 21. Among those taking part in the programme were Charles Carlow, John Merritt, William Cummings, Mr. Jeffers, and others.—At the Father Mathew County field day at Blackinton July 4 a fine stage entertainment will be given. A number of artists have been secured for this portion of the programme, which is a novelty in this section.—Professor Monroe, leader of the Columbia Theatre Orchestra, has been dangerously ill, but is now slowly recovering.—The Father Mathew Dramatic Club has decided to rehearse a play and put it on early in the Fall.

BROCKTON.—HIGHLAND PARK (Horace B. Rogers, manager): The Brockton Street Railroad Co. have fitted up a fine park here; a zoo is a prominent feature; the stage is large and well equipped, and is under the direction of Joseph Reagan, of Corse Payton's co.; Martland's Fifth Regiment Band will give three concerts each week, and there will be two performances a day by Joseph J. Flynn's co.; the seating capacity is 5,000 free seats and 800 reserved. The Dazzler 18-23 served to introduce the following clever artists: Reidy and Currier, Marie Livingstone, Boulden and Griffin, Agnes Evans, and Emile Hensel.

LYNN.—THEATRE (Dodge and Harrison, managers): The Elks, for their benefit, presented A Night in Bohemia to crowded house 18; Messrs. McDonough and Cronin scored hits in the leading roles; M. J. Coughlin gave a good performance as Edmund Kean; Madeline Buckley, in the soubrette role of Dolly Nobles, was clever; to Thomas P. Getz, the author, and his assistant, Charles Lamb, much of the credit for the success of the performance is due.

MILFORD.—Shorey's Summer Theatre co. closed a successful week's engagement 16.

MICHIGAN.

ALPENA. MALTZ OPERA HOUSE (Steel and Denison, managers): Gaskell Stock co. in The World, The Heart of the Alleghenies, A Jealous Wife, The Buckeye, The Atlantic Express, and Only a Woman's Heart 11-16; big business; performances good. Victoria Theatre co. 28-30. D. J. Robson July 16-21. Altman Dramatic co. July 30-Aug. 1.——CASINO (R. Nolan, manager): Maxwell Stock co. in A True Kentuckian, The Ruin of Hearts, My Daughter's Husband, The Irish Exile, Rip Van Winkle, and An American Hero 11-16; good business; fair performances. Jessey Stock co. 25-30.——ITEM: Clint. G. Ford, of the Maxwell co., remains here to put on entertainment for the Elks.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Altman's Dramatic co. 11-14 drew fair sized houses and gave excellent productions of My Friend Tom, The Flood Tide, and Pipton's Thunderbolt. Hi Henry's Minstrels16; crowded and pleased house. Bryan's Comedians (return date) July 2-7.——CITY OPERA HOUSE (John Wilhelm, manager): Reeves' Quo Vadis 21.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): Sapho to good business 13. Co. M Minstrels, benefit Manager Booker, 15; crowded house. Altman Dramatic co. 18-20 opened to good business. Plays: The Flood Tide, My Friend Tom, and Tipton's Thunderbolt. Clarke Comedy co. July 9-14. Robson-De Grey co. 23-28.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors; J. W. Fox, assistant manager): Hi Henry's Minstrels 20. Henry Storr Payne, mind reader, 21-23. Katie Putnam, with professional support, will present Fanchon the Cricket July 4.

KALAMAZOO.—LAKE VIEW CASINO (Sam. Mittenthal, manager): Season opened 17 with the Chapman-Warren co. for one week; good attendance; co. well liked. Clara Thropp 25-30.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): The De Grey-Robson co. in Arabian Nights had only fair house 13.

MARQUETTE.—OPERA HOUSE (E. S. Bice, manager): Milwaukee Lyric Glee Club 15; good house; audience pleased. Altman Dramatic co. 21-23.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): The Snowball 20.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Victoria Theatre co. 21-23.

MISSOURI.

WARRENSBURG.—PERTLE SPRINGS CASINO (J. H. Christopher, manager): Oliver Twist 10-16 was one of the best performances ever given by a Pertle Springs Stock co.; notwithstanding the immense business done last week with Camille even greater crowds attended Oliver Twist; the role of Bill Sikes was undertaken by Willard Dashiell, who scored an unqualified hit; O. W. Montague's Fagin was a clever bit of acting; William Moog, as Mr. Bumble, did well; A. O. Jennings carried the part of the Artful Dodger well; Madge Milton appeared in the title-role; Margaret Nelson, as Nancy, did her usual good work; the Mrs. Carney of Emma Desmond was good.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): The Evil Eye 17-19. N. C. Goodwin and Maxine Elliott 20, 21.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Macoy co. in Ten Nights in A Barroom, and An Irishman's Love 17-19, after which the house will close for two weeks.——ITEM: The Macoy co. will start on tour under canvas 21, opening at Anaconda.

MISSOULA.—UNION OPERA HOUSE (John McGuire, manager): The Evil Eye 16; delightful performance; enthusiastic audience. Clara Hammer co. 18-23.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): The Evil Eye 21. N. C. Goodwin and Maxine Elliott 22.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): The Evil Eye 23.

NEBRASKA.

FREMONT. LOVE'S THEATRE (Para Love, manager).——ITEMS: Manager Love brought "ouster" proceedings in the County Court to remove Former Manager Irwin. The trial came off 16 and Miss Love won.—The Backman Comedy co., John T. Backman, proprietor, will open the season here Aug. 6 for a week of repertoire.

LINCOLN.—LINCOLN PARK THEATRE (Erickson and Hamilton, managers): A Prisoner for Life 10-16; performance quite spirited; attendance small, largely on account of wet weather.

NEW HAMPSHIRE.

DOVER.—CENTRAL PARK (Albert D. Keay, manager): Joseph J. Flynn's Nashville Troubadours closed a week of good business 17. Joseph J. Flynn's Skipped by the Light of the Moon is drawing large crowds 18-23.

NASHUA.—LAKEVIEW THEATRE: Muldoon's Picnic opened to good business 18.——ITEM: Etta May Winn, of this city, has signed with Blue Jeans.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Remenyi's Concert co. July 10.

NEW JERSEY.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Lyles' Players, 25-30.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed. Piper, manager): Reno Dramatic Club in The Doctor 15; good house; performance excellent. The play was staged by F. P. Dunn. In the cast were W. A. Flickenger, W. W. Hunter, N. E. Wilson, F. P. Dunn, Minnie Knox, Mrs. B. C. Shearer, and Maud Nash.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Crawford Stock co. presented Sapho to fair house 13, and to poor house 14; good performances. As You Like It (local) 18. Music Festival (Las Vegas Oratorio Society) 21, 22.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The Empire Stock co. produced Held by the Enemy 14-16 to fair business. The house will be closed till 21, when U. T. C. will be played by the co., with Margery McNeil, of this city, as Eva; Mr. McHugh as Marks, and Mr. Treacy as Uncle Tom. It is rumored that a change in the management has been made, the theatre having been leased by A. A. Graff and J. W. Henocksburg of Syracuse. Mr. Gerber says he will stay here to look after the stockholders' interests.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Snow and Herron Stock co. in Camille 14-16, in which Isabelle Pitt Lewis made her first appearance here and pleased large audiences. The bill was changed 18-20, when a fine production of Monte Cristo was given, with Mortimer Snow in the dual role, and Miss Lewis as Mercedes. The attendance was large. Dr. Jekyll and Mr. Hyde 21-23. East Lynne 25, 27. Faust 28-30.——PROCTOR'S (Fred F. Proctor, manager; P. F. Nash, resident manager): The offering of the Bond Stock co. 14-16 was the delightful curtain-raiser, A Happy Pair, in which Francis Kinden and Adelaide Keim were seen at their very best. Turned Up followed, and proved as entertaining as ever. The curtain raiser 18-20 was Barbara, followed by the first performance in America of the three-act farce-comedy, Papa, which is very amusing, but hardly suitable for audiences of ladies and children. It contains many objectionable lines that should be either changed or cut out altogether. The specialties were by Gilmore and Maynard, and Hyde, trick violinist. A Pair of Spectacles and My Turn Next 21-23.——ITEM: William A. Horan, who has been in the box-office of the Empire Theatre since its opening, will be the treasurer of Daniel Sully's co. next season.

HORNELLSVILLE.—ITEMS: Manager G. W. Herbert, of the Shattuck, is still in the city, making arrangements for the coming season. The theatre will be thoroughly renovated, and many minor improvements made.—Sara Johnson is visiting friends in Rochester, N. Y. She has received several offers for the coming season.—Charles A. Bird, treasurer of The Rays, and formerly manager of the Shattuck, will be a welcome visitor this week.—Shipman Brothers' U. T. C., under canvas, drew an enormous crowd to Riverside Place 15; audience pleased.

SYRACUSE.—BASTABLE THEATRE (Sam S. Shubert, manager): The stock co. pleased houses of good proportions in East Lynne in spite of warm weather 18-23.——ITEMS: J. Henry Kolker, the popular leading man of the Bastable Stock co., had a benefit 20.—Barry Johnstone is home for the Summer. He will go with Modjeska next season.—Harris Lamberg, for the past season treasurer of the Wieting, will be manager of the International Theatre, Niagara Falls, next season.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): The stock co. strengthened their hold upon our public by their fine work in The Pink Dominoes and Arabian Nights 18-23; large audiences. The Silver King 25-30.——LYCEUM THEATRE (A. E. Wolff, manager): Catherine, as presented by the stock co. 18-23, pleased good sized houses. The School for Scandal 25-30.

PENN YAN.—YATES LYCEUM (E. M. Groat, manager): The ushers' benefit was given 29, when Forget Me Not was presented by local talent, assisted by Mr. and Mrs. Narcisco Alveraz (Nellie Lyons Healy).

NIAGARA FALLS.—INTERNATIONAL THEATRE (J. McLaughlin, manager): Keystone Dramatic co. opened their second week 18 with The Senator's Daughter. In Dixie 19; fair houses. East Lynne 21.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): American College Opera co. 28 canceled. Season closed.——ITEM: Shipman's U. T. C. under canvas 26.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Klark-Scoville co. opened their second week 18 to fair house. Business has taken a drop.

SCHENECTADY.—ITEM: Manager and Mrs. Benedict, of the Van Curler, are enjoying their vacation at Penn Yann.

SARATOGA SPRINGS.—BROADWAY THEATRE (George L. Corliss, manager): Mr. Bob (local) was well received by a large audience 18.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): Empire Stock co. 25-30.

OHIO.

YOUNGSTOWN.—ITEM: Frank Herrick, formerly a member of Rook's Players, is now with the "Daily Telegram" of this place.—Mrs. Eugene Rook, wife of Manager Rook, is still confined to her bed, and will be taken to a local hospital.—Herman Hirshberg, whose parents reside in Youngstown, is home on a visit.—Baby McCann and her father are now at their home in Johnstown, Pa. The little one may be starred next season by Manager Stanley, of the Casino in this city.

PIQUA.—MIDWAY PARK THEATRE (Carner Stock co. presented Brother Against Brother 14-16 to good business, and pleased. Rip Van Winkle 18-20; business good; performances pleasing. The Prisoner of War 21-23.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Summer season will open with the Clarke Comedy co. 25-30.

POMEROY.—Allen's New Orleans Minstrels, under tent, 16; large audience; fair performance.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Clarence Via, manager): The Californians in O'Dowd's Neighbors 14, My Uncle from India 15, and Humpty Dumpty 16; poor performances; small houses.

ENID.—OPERA HOUSE (R. A. Wald, manager): Adele S. Mead, violinist, 20.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (F. J. Moule, manager): Nashville Students 16; performance and house fair. Season closed.

BAKER CITY.—NICHOLS' OPERA HOUSE (Nichols Brothers, managers): Nashville Students 13; good business; poor performance.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Nashville Students to good house 14.

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE (A. E. Reist, manager): The John E. Young Opera co. scored an emphatic success in Paul Jones, an opera seldom heard here, 18-23. Principals and chorus equally deserve praise. Ethel Vincent made a dashing Paul Jones, Minnie Jarbeau a charming Yvonne; as Rufino Walter Thompson did some fine singing; George Romaine was strong as Don Trocadero; John E. Young and James A. Donnelly, in the comedy roles of Bouillabaise and Petit Pierre were especially effective, and Warwick Ganor as Bicoquet, James A. Keeley as Captain Kestrel, Lulu Cosgrove as Malaquena, and Minnie Arling as Chopinette were very good. Between the acts clever specialties were introduced by John E. Young and Minnie Jarbeau. Boccaccio 25-30.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Washington and Jefferson College Dramatic Association presented Our Regiment 15 to large and appreciative audience; performance excellent. Lulu E. Loughman merits special mention. She graduated recently from the school of elocution in this city and will finish her studies at the Boston School of Elocution and Oratory. As Enid Thurston she gave a capital performance.

ALLENTOWN.—Primrose and Dockstader's Minstrels appeared under canvas 14, and despite wet weather, had a large audience. It was the first tented minstrel performance given in Allentown, and was first-class and up to date. After the performance the co. disbanded; the proprietors having received a good offer for the canvas and paraphernalia from a representative of Welch Brothers' Circus, concluded to sell out. The members of the co. left for their homes 15.

WILLIAMSPORT.—VALLAMONT PARK (J. A. Brosius, manager): Vallamont Stock co. in Northern Lights, Led Astray, and Told in the Hills 18-23; good business; pleased audiences.

POTTSVILLE.—ITEMS: John Zachertt, of the Chester De Vonde co., is spending the Summer here with relatives. The Elks initiated four new members at their last meeting.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Pinafore (local) 14; small audience; deserved better.

CAMBRIDGE SPRINGS.—Pelham's Pavilion Theatre co. pitched its tents here for a week 18 and opened to full house with Other People's Money.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Preliminary season will open Aug. 20 with Primrose and Dockstader's Minstrels; regular season 28 with Two Little Vagrants.——ITEMS: The Opera House is having an entire overhauling. The dressing rooms are being refitted throughout, and their number increased.—A new vaudeville theatre was opened 19 at Hoag's Pond, a resort near this city.—C. N. Garring and Co. have completed four sets of scenery for this theatre. The stage opening is 32 x 26 feet and the depth 70 x 35 feet.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Sanford Dodge 18, 19.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): Arnold Opera co. changed bill to Carmen 14, with Fannie Myers in the title-role; Rhys Thomas, as Don Jose, was very pleasing. Amorita 18-20 was well received. Martha 21-23.

JACKSON.—HIGHLAND PARK THEATRE (Woerner and Tuchfeld, managers): Season will open 25 with the Lyceum Theatre Stock co., from Wilmington, N. C.

TEXAS.

WACO.—PROVIDENT HEIGHTS AUDITORIUM (Citizens' Railway Co., managers): Season opened 11 with the Columbia Stock co. in The Old, Old Story and A Game of Wits to packed houses nightly; performances excellent.——ITEM: Harry Lewis, treasurer of the New Auditorium, is acting in the same capacity at Provident Heights.

W. V. LYONS.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Henry Miller 11, 12, in Miss Hobbs to good houses; good performances; Mr. Miller and Mrs. Thomas Whiffen, who are well known here, received much attention; Margaret Anglin is new here, but created a good impression.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Henry Miller in Miss Hobbs 13.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Bell Rock (local) 28, 29.——MUSIC HALL: Remenyi Concert co. July 4.——ITEMS: The Remenyi Concert co., who appear at Montreal July 3, and were to appear at Ottawa 4, have been engaged by the managers of Music Hall to visit St. Johnsbury on the latter date, owing to the Ottawa fire, which prevents their appearance there.

BURLINGTON.—ITEMS: Mrs. W. K. Walker is in New York in the interests of her theatre.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Giffen Stock co. continues to attract large crowds at each performance; A Gilded Fool was the bill 18-23; the co. is one of the best ever seen in this city.

BUCKROE BEACH.—Desbon Opera co. 18-23 in La Mascotte, The Chimes of Normandy, and Olivette; large houses; satisfactory performances.

WASHINGTON.

NORTH YAKIMA.—LARSON'S THEATRE (A. E. Larson, manager): The Evil Eye 11; immense business; receipts, $1,400; this was the opening of this handsome theatre; the seating capacity is 1,200; size of stage, 34 x 70 feet; height of loft, 58 feet.

SEATTLE.—THEATRE (J. P. Howe, manager): N. C. Goodwin and Maxine Elliott 14, 15 in When We Were Twenty-one; largest houses of the season; performances admirable.——THIRD AVENUE THEATRE (W. M. Russell, manager): A Spring Chicken 10-16.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): The Evil Eye 12; full house; excellent performance. Rusco and Holland's Minstrels to good house 15; performance fair. Home (local) 28, 29.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): General Charles King lectured to a fair audience 14. The Evil Eye 13, 14; large business; good performance.

WISCONSIN.

SHEBOYGAN.—LAKE VIEW THEATRE (Lew Silvers, manager): The Summer Stock co. opened its season 16 in A Woman's Devotion to S. R. O. This is Mr. Silver's fourth season as manager of Lake View Theatre. The members of the co. are: Lew Silvers, Gus Forbes, Paul Rutledge, A. J. Edwards, Charles Coburn, Frank Daniels, Trixie Lewis, Edyth Harcourt, Miss A. Edwards, and Ella McDonough. A Broken Home 25-30.

WAUSAU.—GRAND OPERA HOUSE (C. S. Cone, manager): Dark.——ALEXANDER THEATRE (Harry B. Sutherland, manager): Pabst Stock co. to large and pleased audience 16. The Flints opened to S. R. O. 18 for a week.——COLUMBIA THEATRE (Harry B. Sutherland, manager): Pabst Stock co. to big business 17.

GREEN BAY.—THEATRE (J. B. Arthurs, manager): Hidden Comedy co. opened for a week 18 in Monte Cristo to a large audience; creditable performance. Powhatan (local) 25. The Evil Eye July 6.——PARK THEATRE (Otto Fiedler, manager): Wisconsin State Sangerfest 22-24.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Senior Class, U. W., presented Between the Acts to a large audience, who liberally bestowed praise and applause upon the creditable work of the players.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): William Owen in A Gilded Fool 15; crowded house; audience pleased. Owen Comedy co. in Romeo and Juliet 19; full house; performance pleasing.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Shantytown 11 drew a fair house. Fane-Farrell co. 18-23. Flint's Sapho 27. Irving French co. 28-30. F. E. Long co. July 2-7.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): William Owen in A Gilded Fool 14; packed house; co. and performance good. Season closed.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): William Owen in A Gilded Fool pleased a large audience 13. Harry Shannon co. 25-30.

PORTAGE.—ITEM: Jack and Kittie Ferty will begin their tour of parks at Terre Haute, Ind., 25. They have signed with Wiedemann's co. for next season.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Windecker, magician, 21. The Evil Eye 30. Boston Lyric Opera co. Aug. 1.

CANADA.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): W. S. Harkins co. presented Quo Vadis 18 to large audience. The acting compared favorably with that seen in New York and Boston in the same play. Arthur Elliott was particularly strong as Petronius. Joseph Brennan made a distinct success as Nero, and Kate Dalglish was a charmingly natural Lygia. Franklyn Ritchie and Robert McWade, Jr., also made successes. Quo Vadis is booked for entire week. Billy Van's Minstrels 25. Richards Stock co. July 2-14.

YARMOUTH.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Katherine Bloodgood and Max Rendix in concert 14; large business; selections beautifully rendered. Mrs. T. V. B. Bingay filled the part of accompanist nobly. The artists gave a second concert 15, aided by Professor Eager, of Chicago. A Young Wife (return) 26.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Richards Stock co. in Burr Oaks, The Three Musketeers, and The Marble Heart 12-16; performances slightly improved over opening night, but business so poor that the management decided to cancel remaining dates. W. S. Harkins co. July 2-7.

KINGSTON.—LAKE ONTARIO PARK (H. C. Nickle, manager): Fourteenth Regimental Band and moving pictures 27-30.——ITEM: A new theatre has been erected at Lake Ontario Park.

MONCTON.—OPERA HOUSE (A. E. Halstead, manager): Richards Stock co. 20-23. W. S. Harkins co. (return) 25. Joshua Simpkins 26. Lyceum co. (return) 27.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): Pinafore (local) 18, 19; good business. Kane Opera co. 25.

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DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ALTMAN DRAMATIC: Ishpeming, Mich., June 25-27, Calumet 28-30.
ARNOLD STOCK (J. F. Arnold, mgr.): Parkersburg, W. Va., June 4—indefinite.
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Chicago, Ill., May 13—indefinite.
BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): Montreal, Can., May 28—indefinite.
BELLOWS STOCK: Denver, Col., June 4—indefinite.
BLAIR, EUGENIE (Henri Gressitt, mgr.): Cleveland, O., April 16—indefinite.
BRINKER-ABELL STOCK: Newark, N. J., June 11—July 7.
BURROUGHS, EDMUND: Wiscasset, Me., June 25-27, Camden 28-30, Rockport July 2-7, Belfast 9-14.
CARNER STOCK (Harry T. Welh, mgr.): Piqua, O., June 11-Sept. 1.
CASINO STOCK (Kelly and Hanlon, mgrs.): Milwaukee, Wis., June 24-30.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CHAPMAN-WARREN (Earl P. Adams): Columbus, Ga., May 28—indefinite.
CLUB PLAYERS (Alfred Rowland, mgr.): Washington, Conn., June 25-27, New Preston 28-30, Cornwall Bridge July 2-4, Limerock 9-11, Sharon 12-14.
COLUMBIA STOCK: Sioux City, Ia., June 11—indefinite.
CRITERION STOCK (S. H. Maguire, mgr.): Buffalo, N. Y., May 21—indefinite.
DODGE, SANFORD (Quo Vadis): Lisbon, N. D., June 27, Valley City 30, Detroit City, Minn., July 3, 4.
DUNNE AND RYLEY ALL STAR: San Francisco, Cal., June 11—indefinite.
EWING-TAYLOR: Keokuk, Ia., June 25—indefinite.
FRAWLEY STOCK: Los Angeles, Cal., June 4—indefinite.
FROST STOCK: Windsor, N. S., June 25-30.
GOODWIN, NAT C. (George J. Appleton, mgr.): St. Paul, Minn., June 26, 27, Minneapolis 28-30.
GORMAND AND FORD STOCK: Windsor Mills, Can., June 25-30.
HALL, DON, C.: Marcus, Ia., June 26, Petrson 27, Anthon 28-30.
HEARTS ARE TRUMPS (Chas. Frohman, mgr.): Chicago, Ill., May 22—indefinite.
HUMPTY DUMPTY (Jas. B. Dickon): Columbus, O., Sept. 3.
KEMBLE COMEDY: Kirksville, Mo., June 25-30.
KENNEDY AND GREENHILL'S PLAYERS: Oshkosh, Wis., June 25-July 1, Kaukakee, Ill., 2-7.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Niagara Falls, N. Y., June 11—indefinite.
LINDLEY, HARRY: North Bay, Can., June 23—indefinite.
LYCEUM CO. (Shipman's): Moncton, N. B., June 27, Chatham 28, Campbellton 30, Sherbrooke, Que., July 2.
LYCEUM THEATRE STOCK: Rochester, N. Y., May 28—indefinite.
MACK-FENTON STOCK (Wilbur Mack, mgr.): Akron, O., June 11-Sept. 3.
McVICKER THEATRE: Connecautville, Pa., June 25-30.
MAXAM AND SIGHTS: Detroit City, Minn., June 25-30.
MAXWELL STOCK (A. A. Mudge, mgr.): Sault Ste. Marie, Mich., June 25-July 14.
METROPOLITAN STOCK: Galeton, Pa., June 25-27.
MORRIS, WM., STOCK: Washington, D. C., June 11—indefinite.
OWEN, WM.: Portage, Wis., June 29, 30.
PERUCHI-BELDINI: Knoxville, Tenn., May 21-Aug. 18.
PIKE THEATRE: Detroit, Mich., June 11—indefinite.
QUO VADIS (F. C. Whitney, mgr.): New York city April 9—indefinite.
REDMOND CO., NO. 1: Omaha, Neb., June 18—indefinite.
REDMOND CO., NO. 2: Galena, Ill., June 25—indefinite.
RICHARD'S STOCK: Amherst, N. S., June 25-27, Truro 28-30, Halifax July 2-14.
ROBER, KATHERINE: Providence, R. I., June 4—indefinite.
ROBSON THEATRE: Columbus, Ga., June 4—indefinite.
SALISBURY STOCK (Sherman Brown, mgr.): Milwaukee, Wis., May 21—indefinite.
SAPHO: Fortuna, Cal., June 26, Blue Lake 27, Arcata 28.
SHANNON, HARRY: Appleton, Wis., June 25-30.
SMITH AND GORTON (Col. G. E. Dunbar, mgr.): Richfield, N. Y., June 26, Schuyler Lake 27, 28, Bourne 29, 30, Hartwick July 2, 3, Laurens 5, 6, Mount Vision 7.
STUTZ, J. G.: Grand Forks, N. D., June 25, 26.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.
THE DAIRY FARM (J. H. Wallick, mgr.): Chicago, Ill., May 13—indefinite.
UNCLE TOM'S CABIN (Amazon Bros.'): Waynesburg, Pa., June 26, Jefferson 27, Brownsville 28.
UNCLE TOM'S CABIN (Arlington's): Luthersburg, Pa., June 26, Dubois 27, Emporium 28.
UNCLE TOM'S CABIN (Harris'): Blairstown, N. J., June 26, Branchville 27, Lewisburg 28.
UNCLE TOM'S CABIN (Harrison's): Sheffield, Pa., June 26, Warren 27, Youngsville 28, Corry 29, Union City 30.
UNCLE TOM'S CABIN (Jackson's): Scottdale, Pa., June 26, Mt. Pleasant 27.
UNCLE TOM'S CABIN (Martin and Downs): Edison, N. J., June 26, Dover 27, Boonton 28, Bloomfield 29, Passaic 30.
UNCLE TOM'S CABIN (Webber's): Rutherford, N. J., June 26, Ridgefield 27, Englewood 28, Spar Hill, N. Y., 29.
VALENTINE STOCK: St. Paul, Minn., June 11—indefinite.
WARNER COMEDY: Winona, Minn., June 25-30.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL: Manhattan Beach, N. Y., June 25-July 7.
BLUMENTHAL OPERA: New York city June 18—indefinite.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): Brooklyn, N. Y., May 7—indefinite.
DESHON OPERA: Lynchburg, Va., June 25-30.
FAY OPERA (J. B. Camp, mgr.): Louisville, Ky., May 28-July 7.
MONTEGRIFFO AND ALLEN OPERA: New York city—indefinite.
OLYMPIA OPERA: New Orleans, La., April 23—indefinite.
RAVEL SPECIALTY (Willard Stanton, mgr.): Lubec, Me., June 26, Eastport 27, 28, Calais 29, 30, Houlton July 2, Woodstock 3.
ROBINSON COMIC OPERA (Frank V. French, mgr.): Montreal, Can., June 11-Sept. 1.
SPENCER OPERA: St. Louis, Mo., June 3—indefinite.
THE BELLE OF NEW YORK: Boston, Mass., May 21—indefinite.
THE EVIL EYE (Sidney R. Ellis, mgr.): Winnipeg, Man., June 26, 27, Grand Forks, N. D., 28, West Superior, Wis., 29, Duluth, Minn., 30, Houghton, Mich., July 2, Calumet 3, Marquette 4, Escanaba 5, Marinette 6, Green Bay, Wis., 7.
THE LADY SLAVEY: Boston, Mass., April 23—indefinite.
THE ROUNDERS (George W. Lederer, mgr.): New York city June 25—indefinite.
WILBUR-KERWIN OPERA: Columbus, O., June 11—indefinite.
WILBUR OPERA: Providence, R. I., June 4-Aug. 25.
YOUNG, JOHN E., OPERA: Lancaster, Pa., June 11-Sept. 1.

VARIETY.

ADAMS', JAS. R., HUMPTY DUMPTY CO.: Asbury Park, N. J., June 30-Sept. 10.
ADAMS', JAS. R., PANTOMIME: Atlantic City, N. J., June 23-Sept. 10.
AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.
McGINLEY, BOB AND EVA: Osage, Ia., July 3, 4.

MINSTRELS.

DONNELLY'S, TOMMY (F. A. Owen, mgr.): Lisbon Falls, Me., June 26, Damariscotta 27, Waldboro 28, Boothbay Harbor 29, Union 30, Warner, July 2, Camden 3, Belfast 4, Searsport 5, Castine 6, Bucksport 7, Ellsworth 9, Millbridge 10, Cherryfield 11, Jonesport 12, East Machias 13, Machias 14, Bar Harbor 16.
NASHVILLE STUDENTS (Rusco and Holland, mgrs.): Seattle, Wash., June 24-30.
QUAKER CITY MINSTRELS (Leo Wright, mgr.): Atlantic City, N. J., May 28-June 30, Ocean City July 2-9.

MISCELLANEOUS.

BANDA ROSSA (Howard Pew, mgr.): Minneapolis, Minn., June 24—indefinite.
BROWNIES IN FAIRYLAND (Palmer Cox; S. H. Friedlander, mgr.): Hayward, Cal., June 26, Livermore 27, Auburn 28, Reno, Nev., 29, 30, Carson July 2, 3, Virginia City, 4, 5, Marysville, Cal., 7, Chico 9, Red Bluff 10, Redding 11, Ashland, Ore., 12, Grant's Pass 13, Roseburg 14.
CANADIAN JUBILEE SINGERS, Cedar Rapids, Ia., June 26, Vinton 27, Waterloo 28.
CANTON CARNIVAL: Binghamton, N. Y., June 25-30.
EDNA AND WOOD: En route through Chili, S. A.
EZELL (Hypnotist): Arcata, Cal., June 25, 26, Ferndale 27-30, Scotia July 1, 2, Fortuna 3-5, Eureka 6-8.
FLINTS, THE (Hypnotists): Oshkosh, Wis., June 25-30.
FRENCH'S NEW SENSATION: Pt. Pleasant, W. Va., June 26, Guyandotte 27, Huntington 28, 29, Ceredo 30.
INNES BAND: Atlantic City, N. J., June 30—indefinite.
KONORAH (Max and William Berol, mgrs.): En route through India.
LENNA HOWE ORCHESTRA: Bangor, Me., June 17-Sept. 1.
LIBERATI'S BAND: Philadelphia, Pa., June 18—indefinite.
SEVENGALA (Walter C. Mack, mgr.): Manitowoc, Wis., June 25-30, Ludington, Mich., July 2-7, Manistee 9-14.
SOUSA'S BAND: Frankfort, Germany, June 25-27, Wiesbaden 28, Cologne 29-July 1, Paris Exposition 2-15.
TATUM, FRED: Shawnee, Ok. T., June 25-27, Perry 28-30.

CIRCUSES.

AMENT, CAPT. W. D.: Janesville, Wis., June 25-27, Watertown 28-30.
BARNUM AND BAILEY: Chemnitz, Germany, June 25-27, Altenburg 28, Gera 29, Plauen 30, Leipzig July 2-15.
BUCKSKIN BILL'S WILD WEST: Piqua, O., June 25, Galion 29, Springfield, July 2.
BUFFALO BILL: New Haven, Conn., June 26, So. Norwalk 27, Danbury 28, Pittsfield, Mass., 29, Hudson, N. Y., 30, Rochester, July 1.
CAMPBELL BROS.': Bexley, Id., June 26, Soda Springs 27, Montpelier 28, Diamondville 29, Rock Springs 30, Rawlins, Wyo., July 2, Hanna 3, Laramie 4, Cheyenne 5.
FOREPAUGH AND SELLS BROS.': Peoria, Ill., June 26, Rock Island 27, Muscatine, Ia., 28, Oskaloosa 29, Centerville 30, Faribault, Minn., July 5, Minneapolis 6, St. Paul 7.
KENNEDY BROS.' WILD WEST: Boston, Mass., June 11—indefinite.
LEMEN BROS.': St. John, N. B., June 28.
McCORMICK BROS.': Antrim, O., June 26, Londonderry 27, Smyrna 28, Freeport 29, Stillwater 30.
PAWNEE BILL'S: Tarentum, Pa., June 28.
RHODA ROYAL: Snowshoe City, Pa., June 26, Bellefonte 27, Phillipsburg 28, Hautzdale 29, Ebensburg 30.
RICE AND DAVIS: East Brady, Pa., June 26.
RINGLING BROS.': St. Joseph, Mo., June 28, Des Moines, Ia., July 2, Ft. Dodge 3.
ROBINSON'S, JOHN: Newcomerstown, O., June 27, Piqua, July 10.
SAUTELLE'S, SIG.: Blackstone, Mass., June 26, Attleboro 27, Taunton 28, Fall River 29.
SUN BROS.: Hagerstown, Md., June 30.
VAN AMBERG AND GALLAGHER'S: Havana, N. Y., June 26, N. Hector 27, Ovid 28, Farmer 29.
WALLACE BROS.': Niagara Falls, N. Y., June 30.
WELSH BROS.' UNITED TENT: Newbury, Pa., June 26, Jersey Shore 27.
WELSH BROS.': Binghamton, N. Y., June 25, 26.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Ashley, Minnie, Margaret Adams, Maryland Arlockle, Nita Abbott, Annie Ashley, Adelaide R. Atwood, Ethel Adams, Rieca Allen, Margaret Anglin, Mae Abbe, Lole Arnold, Lulu E. Arnold, Pearl Andrews, Mme. Alexa, Mrs. Jos. Alder, Marion Abbott, Lottie Alter, Florence Ashbrooke, Mr. J. Arthur, Lil-lian Abrams, Elnora Allen, Ullie Akerstrom.

Bonner, Mabel, Blossom Boardman, Le Clare Bernard, Adine Bonner, Lena Bradford, Kittie Beck, Alice Butler, Marie Bingham, Nettie Brown, Marie Beaugarde, Ethel Brown, Ethel Brandon, Gert. Boswell, Mabel Banton, Henrietta Browne, Vetina Brinckley, Maud Bagley, Frances Brooks, L. Brainard, Hazel Burroughs, Josie Barrows, Eliz. Bishop, Isabelle Butler, Geo. Brane, Mary Blaagak, Frances Brendt, Winona Bridges, Edith Berwyn, Sylvia Bidwell, Nina Black, Maude Bridges, Zellma Buck, Miss Boyer, Alice Bolt, Catharine Bothe, Edna Brumley, Moreton Baker, Alma Boyd, Hope Booth, Agnes Bruce, Mme. Blessing, G. Bloomquest, Aida Bernard, Alga Brackett, Eleanor Browning, Janet Barrington.

Childs, Bernice, Elaine Crawford, Anita Cleese, Vera Conway, Corinne, Shirley M. Crawford, Emma Cawes, C. Church, Marion Coudre, Ida Collette, E. Campbell, Sadie Cushman, R. Chisholm, Mrs. J. Crockett, Mrs. E. M. Crane, Carlotta Church, U. Callahan, Nina Collins, Charlotta Crane, Edith Crawford, Catherine Church, Maud Cooling, Flo Crossley, Marg't Carolls, Harriet Clark, Carsello Sisters, Mina Cleveland, Nanette Comstock, Bessie Challenger, Laura A. Cliff, Olive Clayton, E. M. Cowper, Maurice Cook, Pauline Chase, Della Clark, Rosa Crouch, M. J. Clarke, Mrs. F. Carr, Fanchon Campbell, Lillian Cooley, Jean Chamblin, Georgia H. Cameron, Rose Clemens.

Dunn, Margaret, Maude Dudley, Camille D'Arville, Mabel Dixey, May Davenport, Mrs. De Koven, Mrs. A. Denham, Belle Davis, Alma Dunbar, Amelie Baird Doddridge, Ella Doxtater, Effie Dinsmore, Marie Dressler, Marion Dixon, Marie Derrickson, Marie Dentl, Helen Dartze, A. De Forest, Madaline Davis, Nell Davis, Mrs. H. Davis, Jessie B. Davis, Carrie Brand, Maude Daniells, Leila Day, Lena Dykstra, Virginia Drew, Florence Depla, Blanche Douglas, Eugenie Du Bois, Leil De Grosa, Lelia Davis, Bertha Dared, Dorothy Drew.

Emmet, Leslie, Madeline Ergree, Lizzie Evans, Ethel Engleton, Jenny Eddy, Maud Elliott, Solie Eddinger, Edith Edell, Anna Ellis, Blanche Earl, Maude Evans, A. Eeder, Olive Evans, Dorothy Earle.

Favrette, Maud, Grace Favrette, Beth Franklyn, May Fiske, Ethel Brook Ferguson, Grace Freeman, Virginia Foltz, Helen Ford, Ethel Fuller, Mme. Eugenie Fougere, Myrta French, Bell Francis, Nina G. Fallin, Emily Francis, Margaret Fields, Emma Field, Bertie Fowler, Mazie Follette, Cissy Fitzgerald, Grace Fox, Maud Frederick, Grace Filkins, Jeannette Fennil, B. Foster, Laura Fassel, F. French.

Gilmore, Miss, Minnie Gale, Eleanor Gordon, Estabrooke Gallaway, Jane Grafton, B. Gaffney, Mamie Gilroy, Daisy Graham, A. J. Goodwin, Nellie Gillchrist, Poppy Gibbons, May Gooche, Emma Gilbert, Lucy Gardner, Mattie Goodrich, Vivian Graham, Alberta Gallatin, Florence Gear, Lillian Green, Maud Gordon, Allie Gilbert, Josephine Gaetcher, Grace Graham, Mabel Gillman.

Hosford, Laura, Y. Haskins, Helena Hell, Marie Hanford, Beryl Hope, Mary Hampton, Pauline Hall, Miss Hassett, Maggie Hearn, Edna Wallace Hopper, Mae Hall, Mabel Howard, Josie Henderson, A. M. Hendricks, Marie Hashow, Fay Harris, E. M. Holland, Al. Harris, Yarrington Hiller, Helen Harrington, May Hosmer, Nellie Hawthorne, Rita Harrington, Minnie Shotwell Hawley, Nellie Hughes, Rose Hale, May Hicks, Lucius Henderson, Maude Harrison, Mary Horne, Jessie May Hall, Alice Hansen, Alice Harrison, Katharine Howard, May Howard.

Irving, Alice, Edith Ives, Athol Idding, Mabel Irvine, Grace Irving.

Jefferson, Doraline, Marie T. Johnson, Mme. Januschek, L. Tyson Jermon, Hilda Jermon, Ada Jail.

Knott, Clara, Mrs. G. S. Knight, Ida Hamilton, Elizabeth Kennedy, Susie Kirwin, Mrs. Frank Knowles, Mrs. Edw. Kelly, Kara Kilarni.

Lyon, Alice, Nina Lawrence, Beatrice Lieh, Lille Linden, Grace Mac Lamkin, Hope Leonard, Camille La Tour, Evah Leonard, Clara Lipman, J. Lamar, Nellie Loomis, Esther Lyon, Leonie Linstadt, Maud Lancaster, Mrs. John Laughney, Mme. Pilar Lachnar, Francesca Lincoln, Ellen Luddington, Mayhell Laurence, Alberta Lee, Emma Lewis, Tessie Lawrence, Madge Lessing, Sadie Laner, Norah Lameson, Nettie Lyford, Kitty Lawrence, Edna Luby, Lola Lea, Ada La Rose, Maud Le Roy, Kate Lester.

Mitchell, Lucy, Dorothy Martin, Florence Morse, Merle Manning, Margary Marston, Sarah F. Mars, Julia Morton, Kitty Mitchell, Alice Montague, Miss Maynard, Julia Marlowe, Dorothy Morton, Clara Moran, Anna Moore, Camille Martin, Cath. Mahoney, L. Montrose, Miriam Martell, Anna Mayors, Clara Moore, Rose S. Moulton, Mollie Minor, Irene Milliken, Mabel Mayborne, Clara Mullin, Lillian May, Mabel Morrison, Mrs. W. J. Mason, Maxie Molyneaux, Bertha E. Mason, Sandol Milliken, Clara Morris, Meta Maynard, Beatrice Moreland, Lon Mathews, Eleanor Morton, Dolly Mann, F. Myring, Madge Maitland, Gertrude Dion Magill, Mrs. McCarthy, Alice Magill, Grace McCloud, Jane McCabe, Maud McDonald, Ursie McCleary, Mrs. Dan McCarthy.

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Olp, Minnie, Mrs. Chas. Osborn, Sara Osgood, Margaret Otis.

Paige, Dora, Jennie Pettes, Kath. Rome Palmer, Minnie Poor, Leslie Palmer, D. H. Pingree, Grace Plaisted, Louise Perrine, Katie Putnam, Lill Pierce, Georgie Putnam, Flora Parker, Eleanor Perry, Matty Parks, Hazel Pughsley, Isabel Pengra, Ida May Parks.

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Kennedy, Jno. J., Albert J. Kuttner, Geo. Klimpt, Alfred Kelcey, Alfred Kranz, Jno. E. Keller, C. H. Kenyon, Gus Kerker, Hardee Kirkland, France Keene, Jas. A. Keane, Francis Kingdom, Fred Kneeland, Arnold Kiralfy, George Kenney.

Lennon, Russell, Sol Litt, Frank Latona, W. A. Lawrence, Jno. B. Lange, Lowell and Olp, Lester Lonergan, Hudson Liston, Ben Lodge, Lieb, Searle and Lieb, Jos. Le Brandt, Edgar Ludwig, Leyburn's Bon Ton Co., Geo. E. Leonard, Wm. H. Lang, Aldrich Libbey, Nelson M. Lewis, Wm. Lennox, Chas. Lamb, Lester and O'Shaughnessy, George Lillies, F. Lots, Henry Lillford, Douglas Lloyd, Liebler and Co., L. Ludovise, Frank Losee, Percy Loraine, Robt. Leland, Chas. Lovelace, Harry Langdon, Geo. Lyman, W. H. Leyden, David Livingston, Harry B. Linton, Jas. Lackaye, Chas. Lister, Richard Laurence, Harry Ladell, M. R. Levitt, T. T. Liberman, J. P. Laughney, Talbert Lewis.

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North, Wilfred, Yank Newell, Will E. Nankerville, Harry Neagle, J. W. Nelson, C. L. Nagel, Geo. A. Nichols, Ole Neeman.

O'Keefe, Wm., Eugene Ormonde, W. H. Oviatt, Henry Oliver, Eugene Orman, Branch O'Brien, Mess. Olcd and Howard, G. Osbourne, Geo. Ober, John O'Neil, Edgar Owens, Mr. O'Neil.

Pinckney, Samuel, Wm. Potter, Fred Powers, Thos. Penny, Lew. M. Pollnchet, Fred M. Page, Alex. Petschnikoff, Geo. Pilzer, Ed Paultore, W. H. Pascol, H. E. Paulton, A. M. Potter, Arthur Pickens, Chas. Pusey, Al. Potter, Alphonse Phillips, H. A. Parkin, Chas. Patterson, John Price, Herbert Prior, Chas. T. Price, Jos. Patten, Geo. Peker, Frank Pallma, Arthur Pooley, E. V. Phelan, McCauley Patton Co., John L. Pettrel.

Quintall, Mason, Dan C. Quinlan.

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Sawtelle, Al. G., Hugh Stanton, F. P. Sullivan, Julius Schoeller, Harry A. Stone, Jack Shea, D. W. Sullivan, J. Jay Sheets, Ray Goode, Harry Clinton Sawyer, Chas. M. Sage, Sam A.

THE FOREIGN STAGE.

LONDON.

The Irving Banquet—H. J. Leslie Dead—Gilbert Rampant.

(Special Correspondence of The Mirror.)

LONDON, June 16.

That Irving welcome home banquet, consumed at the Savoy Hotel a few hours after I mailed to you last Saturday, was a most enjoyable affair. Not only was Sir Henry in fine form, but the several distinguished Americans present were very much ditto. These distinguished Americans included your esteemed Ambassador, Joseph H. Choate, and your equally beloved philosopher, Mark Twain. Irving's speech bristled with kindly and grateful references to what he rightly called your "hospitable shores." Thunders of applause greeted these references, and the Savoy's roof nearly came down when he added, "I may here say, my lords and gentlemen, that from an experience now of nearly eighteen years, and I say it with the deepest sincerity, the fortunes of England are dear to those American kinsmen of ours who guide and control the destinies of their country, and I say it is my belief that the bonds between Great Britain and the great American republic will grow ever closer with the coming on of time."

The toast of "Our American Visitors" was proposed by Comyns Carr, one of our best and brightest post-prandial Ciceros. He truly said, "On the other side of the Atlantic there is a great people, every one of whom is a born orator, a born after-dinner speaker." What he always felt about the American republic was that they always sent us of their best, either in the arena of art or politics. In politics they had Lowell, Phelps, Lincoln and Bayard, and to preserve the tradition they had sent Mr. Choate.

The said Choate responded, and he responded cheerily and wisely, paying high tribute to the guest of the evening and to Chairman Lord Russell of Killowen, Lord Chief Justice of England. In short, it was one of the best speeches your Ambassador has yet given here, and I have heard him give many fine samples.

Good old Mark Twain brought down the house by his remarks on the drama, which he was put up to toast. Mark pointed out that he had beaten the old Spaniard, evidently meaning Lope de Vega, who was said to have left 400 plays behind when he died. Mark assured his distinguished hearers that he had written 415 plays, all unaccepted, and that he was not yet dead. "I have," quoth Mark, "done a world of good in a silent and private way. I have furnished Sir Henry Irving with plays and plays and plays. And see where he stands now, on the summit of his art in two worlds, and I have helped to put him there." Pinero followed Twain and declared that he had just received a telegram saying, "Regret to say the drama is dead." "Pinny" felt that the wire must be true, because it had come from Fleet Street. The whole affair was bright and cheerful, and it has, I feel sure, helped to stimulate Friend Irving to even more intense enthusiasm regarding his reappearance with Ellen Terry at the Lyceum to-night in that delightful play, Olivia.

Many on your side, as well as on ours, will regret to learn that H. J. Leslie died at the age of forty-seven on Thursday morning after a long illness. As accountant, composer, theatrical manager and producer, Leslie did a tremendous lot of work in his time, both in England and America. He took over Alfred Cellier's Dorothy when it failed on its original run at the Gaiety, and, at the Prince of Wales', made a large fortune out of that opera. With this money he built the Lyric, where he revived Dorothy and produced the same composer's Loria, and The Red Hussar, by little "Teddy" Soloman. The failure of the last two operas, together with losses over some promenade concerts and a pantomime at the old Her Majesty's, plus the vast sum he had to pay as damages in a certain celebrated divorce case, helped to break him. Poor Leslie, with all his little faults, was one of the most genial and kindly hearted of men. It seems a sad thing to say, but it is not at all unlikely that had he been a harder and less considerate man he might have been alive now. Hayden Coffin, who had been suing Leslie for some time for certain arrears of salary left from the old time, succeeded in making him a bankrupt on the very day of his death.

That fine-figured belle *Americaine*, Elliott-Page, lately of the variety stage, bobbed up again at the Metropole, Camberwell, on Monday in Herman Merivale and F. C. Grove's old-time drawing-room drama, Forget-Me-Not, with which Genevieve Ward and W. H. Vernon toured all over the world from twenty-one years ago downward. The play was found somewhat old-fashioned, especially in the bulk of its first two acts. Its strong story and certain powerful acting scenes, however, anon got hold of the audience—the said audience being, out of compliment to this lovely compatriotess of yours, the most gilt-edged gathering ever seen in this or any other suburban theatre. W. H. Vernon's old part, Sir Horace Welby, was excellently played by Julius Knight, and Dorothy Hammond was real sweet as the morbid Alice Verney. The remaining four parts were not well done. Forget-Me-Not was preceded by a new little, but somewhat old-fashioned, comedietta called Mademoiselle Delphine, in which the name part, a saucy French model, was brightly played by Marie Dainton, a mimic who runs Cissie Loftus very close on this side. Marie is the very young daughter of Jenny Dawson, who was some time on your side with one of the first Gaiety companies that George Edwardes sent over.

A play called No Cross, No Crown, made its first appearance in London this week after some three years of touring with Mr. and Mrs. Giffard. In spite of its scriptural title it was not so much a religious drama as a kind of Georgian version of East Lynne, plus a murder or two and the death from shock of an inconvenient wife. As played principally by the above-named twain, No Cross, No Crown, proved interesting. It will be played around the suburbs for the next few weeks in connection with The Red Coat.

Atojiro Kawakami and his Japanese players, including that sweet Japlet, Sada Yacco, have caught on so big at the Coronet, Notting Hill, that Manager E. G. Saunders has again extended their stay. They are drawing hugely, especially all the nobility and gentry of Kensington and what Sam Gerridge in Caste calls "the immediate neighboring vicinity." I went up yesterday to see Kawakami and company in Zingoro and Kesa; or, The Faithful Wife. So earnest are these players that they hold the crowded audiences deeply interested all the time, and quaint as they naturally appear to English eyes and ears, they arouse no laughter except in the proper comedy passages. Moreover, they are tremendous fighters, not only with their terrible swords and daggers but also with their fists and feet.

Another interesting theatrical show this week was Ben Greet's revival of A Midsummer Night's Dream out in the open at the beautiful Botanic Gardens, Regent's Park. With all the enchanting lamps and lighting devices around among the grand old trees, it was like being in fairyland.

It cuts me to the quick to have to tell you that the little rift that I told you of as having occurred last week between the litigious W. S. Gilbert and the lovely Janette Steer has within the last day or two assumed an acute stage. Gilbert has threatened that if Janette doesn't do as he commands he will apply for an injunction to stop her playing his Pygmalion and Galatea and Comedy and Tragedy at the Comedy. Here is part of Gilbertian threat No. 1:

"I must ask you to advance and kneel in front of Cynisca from her left and not from her right, to throw yourself on your knees in front of her and, without making any exclamation, to fall at Cynisca's feet at the end of her speech, and not on any account to cross to Pygmalion, or indeed to do any 'business' which was not arranged at rehearsal. If you do not comply with my wishes in these respects, I give you notice that I shall apply for an injunction to prevent your playing the piece, or otherwise as I may be advised." In threat No. 2, Gilbert, who had insisted upon Regina Repton playing Cynisca, fulminates as follows:

"As, unfortunately, experience has taught me that a mere request of mine is not likely to receive much consideration at your hands, I have instructed Miss Repton how to deal with the difficulty should it again arise. My instructions to her are to stop short at the first interruption and to remain silent until that interruption has ceased, then to begin again, and should the interruption be repeated again to stop until the annoyance ceases altogether."

The fair Janette, however, who is being shrewdly business-managed by our and your old friend, Charles J. Abud, apparently does not intend to let William Schwenk have it all his own way, for this morning she bursts forth thusly:

"The real differences of opinion resulting in Mr. Gilbert's ebullition arose on the eve of production, and on quite another matter. When arranging with Mr. Gilbert for production of the two plays in question, he made it an imperative condition that I should engage Miss Repton, who is apparently a protegée of his, for the part of Cynisca. On Wednesday evening I requested her to wear a wig provided for her part, and she curtly refused, whereupon Mr. Gilbert interfered, and vehemently stated he would not allow her to disfigure herself by wearing a wig. After some emphatic expressions of opinion Mr. Gilbert left the theatre, and apparently straightway went and wrote the letter to the press." At the moment of mailing terrible legal alarums and excursions are looming in the air.

The most interesting theatrical event in London next week will be Wilson Barrett's first metropolitan production at the Kennington Theatre of his version of Quo Vadis, as fully described by me on its recent production in Edinburgh. At Cork, on Monday, there is to be produced a new comedy called The Publisher. Harrison and Maude will start their revival of The School for Scandal at the Haymarket on Tuesday. Charles Warner begins a season of his own at the Princess' to-night with The Streets of London and Charles Reade's Tennysonian drama, Dora. Beerbohm Tree's revised version of Rip Van Winkle is going so well at Her Majesty's that he will run it through the season. He seems to have altered his mind as to starting his next season with that long-talked-of Benvenuto Cellini play. He may first put on Othello with himself as the Moor. Iago will be played by Franklyn McLeay, who has organized the enormous matinee to be given at Drury Lane on Tuesday in aid of the Ottawa fire fund. In the meantime some four other Cellini plays are threatened, one being by Actor-Author H. A. Saintsbury, who is anon going to your side to be leading man for a season in 'Frisco.

Basil Hood and Sir Arthur Sullivan are writing an Irish opera for the Savoy. Sydney Alport, so long acting manager of the Vaudeville, but afterward some years in Australia, will presently try at the aforesaid house a new play called The Great Philanthropist, written by the late Wilton Jones and his widow, Gertrude Warden, actress-authoress and sister of Florence "House on the Marsh" Warden.

The Earl of Yarmouth, described as an actor out of an engagement, has in London bankruptcy court this week promised, or rather his papa, the Marquis, has promised, to pay ten shillings in the pound. This isn't bad as things go nowadays, especially for a nobleman.

George Alexander tells me that he will run A Man of Forty for the remainder of the season at the St. James', and will follow it on Sept. 1 with Sydney Grundy's new play, A Debt of Honor, expanded from his old one-act play, In Honor Bound, which was contracted from Augier's, or was it Scribe's, five-act play, Une Chaine.

George Edwardes tells me that he has not settled to take the Adelphi, although he and the Gattis have been arguing to that end. If G. E. does take this melodramatic playhouse he will, he tells me, turn it into a musical playhouse. To me this seems risky. Still, Edwardes is wonderfully shrewd and abnormally lucky.

GAWAIN.

ROME.

Zacconi's Early Struggles—His Home—Novelli to Found a Theatre.

(Special Correspondence of The Mirror.)

ROME, June 10.

In my opinion Zacconi is one of the greatest actors of the day, not only in Italy, but in the world. And yet this man, who is now one of the greatest glories of the Italian stage, began his theatrical career as a mere lad, wandering from village to village, and acting in barns for the crust of bread that was to keep body and soul alive! His wardrobe consisted of rags, of red velvet and otherwise—and when not acting he painted his own scenery and properties, or covered them with gold and silver paper when business was good. Sundays and village festivals were his best days. His next step was an engagement as Pulcinella in a Neapolitan company, which he left to join an operetta company, his next rise! At first he appeared only in the chorus, but he had a pretty tenor voice and this procured him another rise. He was engaged to sing a romanza every night between the acts, until he sang an entire part in the opera. Thus, little by little, and ever struggling against poverty—the greatest obstacle of all on the road of success—the wandering boy-actor, who painted his own scenery and made his own theatre properties and costumes, rose from a pulcinella to a chorister, from a chorister to an operetta tenor, and from an operetta tenor to be the greatest actor on the Italian modern stage. His name is mentioned with reverence wherever and whenever he appears. He is some one. He is more than some one. He is above every other some one in his profession. He is a hero, who has conquered every public before which he has ever appeared. From darkness he has sprung into a glory of light, and hymns are sung in his praise wherever he goes. He is crowned with laurels and covered with the incense of fame. The thorns which once lay on his path are now changed into roses, and the martyrdom of his youth has grown into a world of radiant sunshine. But the memory of his early struggles, borne so bravely and overcome so triumphantly, has left a shade of soft melancholy on his handsome face, and no actor is less vain or proud of his triumph over his former bitter and almost hopeless existence than is Zacconi. His only pride, if pride it be, is the little house he has built in his native place. Here is his haven of rest, peace and comfort. Here is his religion, his altar, and every stone of this little home was placed by his hand, still bleeding with the cruel thorns of his early life.

A very simple home it is; a few chairs and tables; a few photographs on the walls; a few books on the tables and on shelves. No fanciful ornaments, however—no laurel wreaths of gold; no poems; no flattering addresses—nothing to remind you of his triumphs, or even of his artist life. It is only a modest little house that Zacconi has built for himself, stone by stone, as he rose step by step to the pinnacle of fame on which he now stands. His favorite parts, which he has made his own, are that in Other People's Bread, by Turgurnieff; Judas in Christ at the Purim Festival, by Bovio, and Oswald in Ibsen's Ghosts.

His leading woman is the clever and rising young actress, E. Grammatica.

Novelli, our other great Italian actor, has made his final bow to the Viennese public, and chose Shylock for his farewell. This is one of his favorite parts, and he has had a statue made of him in it. The Viennese could not tire applauding, cheering and calling out: "Come again, soon!"

"I can't say good-by," answered Novelli; "it would be too sad for me! I will come again if I live!"

Ladies waved their handkerchiefs and the men their hats, and all accompanied the actor to his carriage, cheering him the whole way.

Novelli has made all his arrangements for the foundation of a "Goldoni's House" in Rome—on the same plan as the "House of Molière" in Paris. He has taken the Valle Theatre for the purpose. He will abolish the orchestra and also the prompter's box on the stage. The prompter will be at the sides, concealed by scenery or draperies. The footlights will be of three colors, red, white and green—the Italian colors—to be used as needed. The players' dressing-rooms will be fitted up like little boudoirs, as also will be the private boxes, which will be lined with mirrors and hung with red and gold draperies. There will also be a foyer in French style, and a smoking room. Novelli will invite the press and all his friends for the inauguration, and will stand in the centre of the stage, by the side of Goldoni's bust, surrounded by all his company, dressed in Goldonian costumes. The plays given will be Goldoni in his Sixteen Comedies, by Ferrau, and Goldoni's Last Days, by Carrera. Novelli will also make a speech and announce his plans.

Duse, I hear, is studying Shelly's Beatrice Cenci.

Tamagno has been here. His voice is as grand as ever. It is marvelous, in fact. Tamagno is an inveterate smoker and his cigar is never out of his mouth, except when he is singing. But from the moment he attends the first rehearsal of an opera to the last moment of the last performance of the opera a cigar never touches his lips. But once he is free he takes a cigar and lights it, hungry-like, and thereafter a cigar is always in his mouth.

S. P. Q. R.

AUSTRALIA.

Nance O'Neil's Season Prolonged—The Rose of Persia—Vaudeville.

(Special Correspondence of The Mirror.)

SYDNEY, May 22.

Nance O'Neil is making her farewell appearances here as Nancy in Oliver Twist and as Magda. She is billed to appear at Her Majesty's Theatre (late the Alexandra) in Melbourne June 2. J. C. Williamson has arranged with McKee Rankin to extend Miss O'Neil's season in Australia until December 1, which will enable her to visit Melbourne, Adelaide, and the four principal cities of New Zealand. At the conclusion of the Australian tour a holiday visit to Manila, Japan, China, India, Egypt, and the South of France will fill in the time until Easter, when Miss O'Neil's London season will begin.

J. C. Williamson's Comic Opera company will open at Her Majesty's, Sydney, on June 2 with revivals of Pinafore and The Pirates of Penzance, to be followed by the initial production here of The Rose of Persia.

Charles Holloway is concluding his season at the Lyceum with a fine production of The Shamrock and the Rose. Dora De Winton and John D. Saunders have concluded their long and successful engagement with Mr. Holloway, and will leave for England this week.

Victor, the clever conjuror and illusionist, is playing a short season at the cozy Palace Theatre.

Robert Brough's Comedy company are winding up their present season at the Royal. The Tyranny of Tears has not proved a huge success and the remaining nights of the season will be devoted to revivals of Sowing the Wind, The Village Priest, Dandy Dick, Niobe, and The Second Mrs. Tanqueray. The Broughs are booked for a return tour of India and China, the success of their recent tour there having determined the management to make an early return to those countries.

The Tivoli, under Harry Rickard's able direction, continues to boom and new names are constantly appearing in the bill. Dainty Irene Franklin, by special arrangement with Colonel Hopkins, of Chicago, is now appearing at the above hall. Tom Browne, the whistler; Billy McClain, Madame Cordelia, the Newsky Family, and the Martinettis all figure prominently in the present programme.

Auguste Wiegand, who has for so many years successfully managed our large Town Hall organ, is to have an immense farewell benefit prior to leaving us for good. Another beneficiary is the popular tenor, Arthur Pacie, late of A Trip to Chinatown.

Charles Arnold, fresh from his triumphs in South Africa and Melbourne, is due to open here shortly in What Happened to Jones.

J. C. Williamson intends to give us a fumigated version of Sapho, with either Nance O'Neil or Edith Crane in the name part.

Florence Young, lately of Williamson's Comic Opera company, is about to enter for a year's training at the Ecole Marchesi, Paris.

Alfred Dampier is at present appearing at the Criterion, where he has produced Robbery Under Arms, East Lynne, and several Shakespearean revivals.

E. NEWTON DALY.

SYDNEY, May 23.

Mr. Williamson, having been unable to obtain the use of the Melbourne Princess' for Nance O'Neil's visit to the Victorian capital, has leased the Alexandra Theatre, which, after being completely transformed and renamed Her Majesty's, was reopened under most encouraging circumstances, the house being packed. The opening bill was a revival of Pinafore, with a number of patriotic songs introduced. It is now quite certain that Mr. Williamson will retain possession of the theatre.

Charles Arnold, in What Happened to Jones, at the Melbourne Princess', has been induced to prolong his season by canceling a number of provincial engagements.

Bland Holt is completing his Brisbane season, and will shortly reappear at the Sydney Royal.

The Ladder of Life continues to fill the Melbourne Royal, which is under the management of William Anderson.

JOHN PLUMMER.

HAVANA.

Improvement in Business Changes of Bill—Americans Successful.

(Special Correspondence of The Mirror.)

HAVANA, June 16.

The week now coming to a close has seen the largest business of the past month, due to changes of bill in most of the theatres. At the Albisu La Buena Sombra, Cuadres Disolventes, and El Cabo Primero were presented to very large houses throughout the week. Monday night Emilio Carratala, comedian, had a benefit. The cinematograph at the Tacon, with pictures of the English-Boer war, drew large and appreciative audiences.

The stock company at the Lara were seen in Los Baños de San Rafael, Una Noche de la Cama, La Cuerda Tirante, and El Gallego y la Cubana. The Payret and the Marti are dark. At the Payret a benefit will be given to-morrow night for the Spanish Band, and among those who will take part will be several of the artists now appearing at the Albisu, including the prima donna, Señorita Collamarini.

The Cuba continues to do its good business. Amalia Guerra is the only newcomer. Lillian Silvia, American soubrette, who has been appearing at this house for the past six weeks, had a benefit Tuesday night, and her numerous friends and admirers were out in force. The feature of the programme was the sister act of Miss Silvia and Edna Touraine, also an American, who returned from Matanzas after a most successful engagement last Thursday. They begin an engagement at the American Casino next week. Among those on the bill at the American Casino are Laura Lopez, Conde and Diaz, Susana Mellado, and Señors Ramirez, Simancas, Lima, Guerrero, and Borges, who continue to draw paying audiences.

J. ELLIS NORRIS.

FOREIGN STAGE GOSSIP.

Musical Matters on the Continent—Antoine's Coming Productions—Other News.

(Special Correspondence of The Mirror.)

ROTTERDAM, June 10.

The Rotterdam Singing Society, the Orpheon, will take part in the international singing contest to be given at Brussels July 21, 22 by the Société Royale l'Orpheon, of that city.

The following plays will be produced this coming season at the Schiller Theater, in Berlin: Das Glück im Winkel, by Sudermann; Le Monde où l'on s'ennuie, by Pailleron; Die Maschinenbauer, by Weihrauch, and Goethe's Faust.

At the Théâtre Antoine, Paris, the following new plays will be produced: La Petite Paroisse, by Alphonse Daudet and Leon Hennique; Ces Messieurs, by George Ancey; Le Gîte, by Louis de Gramont; Le Cirque Solaire, by Gustave Kahn; La Terre, by Hugot and Saint Arroman, founded upon Zola's novel; Le Capitaine Blomet, by Emile Bergerat; La Main Gauche, by Pierre Veber; Madame La Boule, by Oscar Méténier; Führmann Hanschell, by Hauptmann; La Faustin, by Edmond de Goncourt; La Vieille, by André de Lorde, after a novel by Guy de Maupassant; L'Age Difficile, by Jules Lemaître; La Puissance des Ténèbres, by Tolstoi, and De Wilde Eend, by Ibsen.

The Vienna Philharmonic Orchestra, under the conductorship of Mahler, will give a series of concerts at the Paris Exhibition.

The Lortzing festivals have started in Pyrmont. Lortzing was in Pyrmont from 1826 to 1835. His operas, Alipascha und Janina and Die Opernbrote, will be given under the conductorship of his son.

The Royal Rotterdam Theatre will open its season in August with Shakespeare's Richard III. and will produce Julius Cæsar in September.

The Mikado will be given at the Royal Opernhaus, Berlin, under the conductorship of Sir Arthur Sullivan.

Perosi is composing a cantata entitled Moses. The work will be in three parts.

Prosper de Kenkeleire, an actor of ability, belonging to the Amsterdam Theater, has died at the age of thirty-nine years.

The Austrian composer, Pater Hartmann, who met with such an enormous success in Rome with his first oratorium, St. Petrus, is composing the music of a new oratorium, entitled St. Franciscus, written by Mgr. Ghezzi, Bishop of Orte. It will be produced in Rome in September.

Engaged for the grand opera season at Ghent are Messrs. De La Fuente, Le Roquer, Pions, Riviere, Madame Judels, and Mlle. Lloyd.

Marie W. Coelingh-Vorderman is engaged for the Rotterdam Stock for the coming season.

A collection of very old musical instruments belonging to the late J. C. Boers, of Delft, has been sold for 4,500 florins.

Moritz Jokai has been made an honorary member of the Société des Gens de Lettres, of Paris. A dinner was given to Jokai recently at which Jules Claretie and Paul Hervieu spoke, and Mounet-Sully recited Jokai's poem, "The Star of Three Colors."

Jacques Coini, stage-manager for the Netherlands Opera company, has been engaged by Maurice Grau for the London opera season at Covent Garden, to put on Don Juan, Figaro's Hochzeit, Le Prophète, Les Huguenots, and Die Meistersinger.

F. H. Cowen, who retired recently from the Hallé concerts at Manchester, Eng., is now musical conductor of the London Philharmonic, the Liverpool Philharmonic, and the Bradford choral and orchestral concerts.

Dr. Swinnerton Heap, chorus master for the Birmingham and North Staffordshire music festivals, has died after a short illness.

The Society Kunst-na-de-Arbeid, of The Hague, will hold an international stage contest on each Sunday evening in October, November, and December. The first prize will be a royal medal and fifty florins, given by the Queen of Holland; the second prize a gilded silver medal and twenty-five florins, and the third and fourth prizes silver medals. The performances will take place at the Theater Concordia.

Paul Deschanel will give a soiree musicale at the Palais Bourbon June 23. Six composers—Massenet, Saint-Saëns, Reyer, Dubois, Paladilhe, and Lenepben—will compose the music for a work by Sardou, in which verses by Sully, Prudhomme, Coppée, De Bornier, and De Hérédia will be introduced.

LOUIS MAURICE.

AMONG THE AMATEURS.

The Sacred Heart College Dramatic Club of Denver, Col., played Hermigild; or, The Two Crowns, at the Broadway Theatre, Denver, on June 20, under direction of Professor E. S. Hyde and R. E. Bell.

The Cornell University Masque played George Bernard Shaw's The Man of Destiny during commencement week, under direction of H. G. Hawn. In the cast were Messrs McClain, Kugler and Hawley, and Miss Valentine.

TRANSATLANTIC TRAVELERS.

Mrs. Henry C. De Mille sailed last Saturday on the steamship *Werra* for Europe, where she will spend the Summer.

Bruce McRae is a passenger on board the *Patricia* that sailed on Saturday for Europe. He will spend the Summer in England and on the Continent.

Amelia Bingham has made arrangements to sail for Europe next month. She will visit the Paris Exposition, and will return to this side early in the Autumn.

Melville Stewart arrived in New York from England last Sunday on the *Minneapolis*.

Charles Warren and Marguerite Fish sailed on June 23 for London, where they will begin a professional engagement on July 2.

Among the passengers on the *Minneapolis*, that arrived in this port from England last Sunday, were Frank Gillmore and Harry Conor.

Thomas A. Wise will return from England early in August to originate the leading role in the new Broadhurst comedy, The House that Jack Built.

ENGAGEMENTS.

Eugene O'Rourke, William West, Grace Freeman, Emma Francis, Hattie Waters, Mae Taylor, Madge Pierce, Gertrude Saye, and Margaret Stewart, with the Rogers Brothers.

Grace Cameron, for the Castle Square Opera company in Chicago.

Beatrice Goldie, to sing the part of Boccaccio at Dietrich's Garden, 110th Street, with the American Opera company.

Elsie Esmond, with F. C. Whiting for Eunice in Quo Vadis.

Christine Langford, for leads by Gus Hill.

Gertrude Dion Magill, as leading lady with the John D'Ormond Summer Stock company at Macon, Ga. Miss Magill appeared on June 18 as Camille.

Mrs. Selby Tapsfield, with Lewis Morrison for next season.

Ina Brooks, with the Kidder-James company.

Ruth Berkley, with the Frawley company.

John Jack, with Joseph Jefferson.

John Ryan, for A Guilty Mother.

Giles Shine, with Andrew Mack.

Theo Bendix, as musical director at the American Theatre next season.

William Sellery, for Thall and Kennedy's A Wise Guy.

Ina Breyer, by Gus Hill for the comedy part in Through the Breakers.

J. R. Furlong, for Father Lamplaugh in The Christian, by Liebler and Company.

Harry B. Etting, for Siberia.

Jefferson Lloyd, with Liebler and Company.

Among others engaged for The Red Cat are Webster Cullison, Arthur Hargreaves, and Marie Armstrong.

Carrie Lee Stoyle, re-engaged by Liebler and Company for Mrs. Callender in The Christian (Eastern) company.

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CLEVELAND PLAIN DEALER, April 3, 1900.—"Miss Edith Yerrington as 'Jack' himself, is bewitching enough to charm both men and women, and gives her songs with much power and beauty."

THE CITIZEN, Ottawa, Canada, Oct. 28, 1899.—"Miss Edith Yerrington, who appears as 'Jack,' has a voice of velvety fibre with silken tones. Her solos met with the heartiest approbation."

BOSTON GLOBE, Oct. 3, 1899.—"Miss Edith Yerrington is the new 'Jack.' She is pretty and shapely and makes an almost ideal boy. What is especially praiseworthy, however, is her singing. Her voice is sweet and sympathetic, and she sings the pretty ballads allotted to her part as well if not better than they were ever sung before."

NEW ORLEANS TELEGRAM, Jan. 29, 1900.—"Miss Edith Yerrington, who is a very handsome woman, played 'Jack' and sang her part with exquisite taste and expression. She has a voice which brings out all the numerous songs intrusted to her. She quickly became a favorite with the audience, winning more and more applause as the evening progressed."

MOBILE, ALA., Feb. 17, 1900.—"As 'Jack' Miss Yerrington was a success. Her voice, figure and charming face, added to her personality, won the audience to her favor at first glance, and throughout the play she was greeted with applause. Her singing was excellent.

THE TORONTO WORLD, April 10, 1900.—"Miss Edith Yerrington as 'Jack Hubbard,' and a worthy successor to Madge Lessing she is, too, is pretty and lively, has a charming voice and is, in fact, a host in herself."

KANSAS CITY WORLD, Dec. 25, 1899.—"The 'Jack' of the play is Miss Edith Yerrington, one of the really beautiful women of the stage. Aside from her charming personality, Miss Yerrington possesses a very sweet voice and a winning stage presence, which makes her audience enjoy every moment she is on and regret every second of her absence."

DETROIT JOURNAL, Dec. 11, 1899.—"In the role of dashing, adventurous, shapely 'Jack,' Miss Edith Yerrington sang charmingly, and in every detail obliterated the memories of Madge Lessing."

BUFFALO, N. Y., EXPRESS, Dec. 5, 1899.—"Miss Edith Yerrington scored a great hit in 'Jack' last night. Miss Yerrington is handsome and has a good voice and she fills the part of 'Jack Hubbard' admirably."

CHICAGO DAILY NEWS, March 28, 1900.—"Edith Yerrington is the prettiest singer who has every played 'Jack.' She is dark and charming in manner, acting in an easy, graceful way, youthful and fetching.—Amy Leslie.

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TELEGRAPHIC NEWS

CHICAGO.

Still Cool Out West—The Burgomaster's Hit —Small Talk.

(Special to The Mirror.)

CHICAGO, June 25.

The managers of the Summer gardens and roof resorts are beginning to believe that there is only one place where a hot weather place of amusement would bring safe returns, but none of them are willing to go there just yet. It persistently refuses to warm up in Chicago, notwithstanding the fact that the local weather man has been given season complimentaries to all the gardens. Overcoat weather on Derby Day is unusual, even in this prize Summer resort, and McVicker's, the Great Northern, the Dearborn and Hopkins' are profiting accordingly.

"Curse these aristocrats!" cried a workingman last Saturday noon, shaking his clenched fist at the gay Derby procession as it passed the Auditorium. The workingman was Francis Carlyle, and after his curse he turned and walked sadly down to McVicker's for the matinee. But he had more money at night.

Cissie Loftus proved a big drawing card with the Castle Square company at the Studebaker in that rare old back number, The Mascot. She can't sing very much, and she can't dance very, very much, and what—well, she is a delight to the eye and has a personality that wins every one. The business was enormous. Frank Moulan, as the oft-slaughtered Lorenzo, proved himself one of the best light opera comedians now before the public. Fra Diavolo was presented to-night before a large audience.

Over at McVicker's the new people in the cast of Hearts are Trumps are all feeling at home, and the absence of further rehearsals allows Ned Holland to measure the boulevards daily on his wheel. His is the artistic hit of the performance, and he is not a bit noisy. Business continues to test the capacity of the theatre.

George Irish, treasurer of the Criterion, was the busiest man at the race track Saturday. He had charge of the tickets with Harris Jackson, formerly of McVicker's. It is no small job to handle 30,000 pasteboards in an afternoon.

An actor can never tell the fate of a play from the rehearsals. Some time ago I asked William Norris, leading comedian of The Burgomaster, what he thought it would amount to, and he looked as though he wanted to shake his head. It has proved a big hit, however, at the Dearborn, and Frank Pixley, the librettist, and Gus Luders, who wrote the music, are being congratulated. Mr. Pixley has proven himself to be one of the few men who can say to Harry B. Smith: "There are others." The company is excellent and I am pleased to be able to record a hit by Patti Louise Rosa, the bright daughter of the late Patti Rosa. The Burgomaster looks good for all Summer.

Souvenirs celebrated the 400th performance of the Castle Square Opera company at the Studebaker to-night. Boccaccio will be revived next week.

One afternoon last week the city editor of the *Tribune* called me up by telephone and propounded the startling query: "Have you married the Girl with the Auburn Hair to-day?" I wondered if I was being charged with bigamy, when he explained that Manager J. J. Murdock, of the Masonic Temple Roof-Garden, had that morning taken out a license to wed the lady in question, and, as I had performed a number of professional marriage ceremonies as a justice of the peace, he thought I might be "it." Some one did marry them, however, and I wish them all the luck in the world.

I hope THE MIRROR correspondents throughout the land will chip in for the Actors' Home. When it becomes the glorious reality it is surely destined to be they can all say that they have at least a small share in it.

The seventh successful week of The Dairy Farm at the Great Northern opened well last night and there is no apparent sign of an end of the run.

Hopkins' Theatre will close for a brief time after to-day's performances, which were for the benefit of Treasurer Mackin. The house will be thoroughly overhauled before it is reopened.

The manager of the opera house at McComb, Miss., has issued a unique postal card calling attention to his house and it is adorned with an impressive picture of one of the Cæsars reading a "date book," which rests upon a table on which are the letters S. P. Q. R. A manager who received me at the National Printing Company's offices asked another manager what these letters meant, and he replied: "It's French for 'respond, if you please.'"

THE MIRROR correspondent at Cambridge, O., sends me a picture of his dog, which he has named "Biff." A prophet is not without honor save in his own country.

I had to wire my regrets for the second annual opening of the Ross-Fenton Farm at Asbury Park last Saturday. When there are two such hosts as that, regrets should be spelled REGRETS.

My old friend "Constant Reader" sends me Miss Leafy Boughs for the soubrette album. Reminds me of Mrs. Beerbohm Tree!

I am very much interested in the proposed international conference between the Royal Geographical Society of Great Britain and the Amalgamated Association of Uncle Tom Managers of the United States and Canada, soon to be held. The British lexicographers are desirous of locating the new towns discovered by the Uncle Tommers during the last decade. "Punch" Wheeler and Andy Mackay, well-known explorers, will attend.

I sprang a new straw hat the other day and the first man up before me in the police court was named "August." He was drunk and disorderly, but when he gets out he will find his own month here. August had no business to come up in June.

Manager Powers and his family sail on July 3 for Europe and a permit has been secured to allow the little Powers' to shoot firecrackers on July 4 on board the steamer.

Col. John A. Hamlin took in the Derby Saturday, also George and Fred Hamlin, Harry Powers, Will J. Davis and other theatrical men. It may be mentioned, incidentally, that the Derby took them in also. "BIFF" HALL.

BOSTON.

A Classical Cowboy Produced—Summer Stock Bills—June Jottings.

(Special to The Mirror.)

BOSTON, June 25.

Only one change of bill was made in Boston to-night, and that was at the Tremont, where J. H. Gilmour and the Summer stock made the first production on any stage of A Classical Cowboy, by Theodore Burt Sayre. It would have been better for the Summer season if this had been the first production, instead of The Son of Carleycroft, which was long, heavy and sanguinary. This is bright, breezy and thoroughly effective and made a hit. The hero is a young man about town who goes out to Arizona to get cured of incipient consumption. He is afraid that he will not take the amount of exercise which he needs and so he engages on a ranch under an assumed name. The ranch owner is a Brazilian blackmailer, and much of the plot is involved in thwarting him. Incidentally, the amateur ranchman appears with friends at army post festivities in his right person, and this provides considerable complication, amusing and well arranged.

Mr. Gilmour again showed what a great favorite he is in Boston and took the honors in the title-role. Mary Sanders, who made her first appearance with the company, had a tumultuous welcome and scored an emphatic success. Florence Rockwell, the clever leading lady of the company, added another success to her credit and scored one of the most marked hits of the evening. Gus Weinberg, who has established himself as one of the favorites, had little to do, but did that with good effect. Annie Clarke was in a congenial character, and the remainder of the cast was well placed. Engaged will be the next play, possibly followed by Pink Dominoes.

The Village Postmaster is in its last week at the Castle Square, and continues to splendid business. The only fault to be found with the production is in the costuming, which ranges through all periods from 1850 to 1900. Lillian Lawrence and Maude Odell are capital in their impersonations, and have added greatly to their popularity, while the trio of rural comedians—George Richards, John T. Craven and Eugene Canfield—have made much of the success of the production. Hope Ross, Leonora Bradley and Sadie Stringham also must not be forgotten. The Girl I Left Behind Me will follow.

The last performances of The Belle of New York are announced at the Columbia, and active hustling is being done to get everything ready for Very Little Faust and Much Marguerite, which is to follow. The company has come from New York, but as The Cadet Girl is being rehearsed at the Columbia, rehearsals are conducted at the Hollis. The list of principals is enlarged considerably and those now announced are Hester Lord, Minnie Ashley, Kate Condon, Hugh Chilvers, Olive Ulrich, Hester Dunbar and Richard F. Carroll.

James Gilbert and George Milbank have secured the lease of the Chutes grounds in Huntington Avenue, and the place will open on July 7 with an open-air performance of Pinafore. They are building a regular cruiser out on the lake and the performance will be given there. Mr. Gilbert will play Dick Deadeye.

Charles Mackay, for whom the matinee girls at the Castle Square wear crape on account of his absence, was at Oberammergau at last accounts, and I had a letter from him filled with enthusiasm over the Passion play. He will be back for the opening of the Fall season with the Castle Square stock.

Anne Caverly has resigned from the stock at the Tremont.

Walter E. Perkins will open his next season in New England out of compliment to Mary E. Wilkins, whose novel, "Jerome, a Poor Man," has been dramatized for him.

Boris Tomashefsky and his Hebrew company from the People's Theatre, New York, were in town last week and gave The Jewish Student and Four Hundred Years at the Grand Opera House.

Gertrude Roosevelt, who made a hit in Why Smith Left Home, distinguished herself last week by taking a ride around the Wild West grounds in Buffalo Bill's Deadwood coach.

Theatres are closed, but the other day they caught a thief in the Bowdoin Square, and a few days later one was found in the Columbia, but he escaped after a struggle with the watchman.

T. B. Lothian, one of the best known of the younger theatrical men in Boston, was married to S. Lillian James of Ashmont last week at the home of the bride's parents, Mr. and Mrs. George James, in Boston. The groom's brother, Albert E. Lothian, was the best man. Mr. and Mrs. Lothian will spend the rest of the Summer at Marblehead Neck, but will make their home at Ashmont. He has been treasurer at the Museum for several years, but will go to the Colonial as business-manager when that house opens in December. His father is Napier Lothian, for many years leader of the orchestra at the Boston.

Another wedding in which theatrical people were interested was that of Henry I. Hunt and Lillia Cohen, at Minot Hall, on June 16. The groom is the son of Jay Hunt, of the Bowdoin Square.

One of the features of the Summer season at the Castle Square is to be a production of Monte Cristo, but with a version considerably different from that which James O'Neill has presented.

JAY BENTON.

WASHINGTON.

Success of the Stock Company—A Virginia Courtship—Minor Notes.

(Special to The Mirror.)

WASHINGTON, June 25.

The fifth week of the season of the William Morris Stock company at the Columbia opened to-night. A Virginia Courtship is the offering and another artistic success was scored before a large house. William Morris as Major Richard Fairfax won emphatic approval. Percy Haswell as Prudence Robert and Olive Oliver as Constance Robert had the roles they originated with W. H. Crane and duplicated their former successes. Captain Tom Fairfax was well played by Stephen Grattan. The rest of the cast was as follows: Jack Neville, Charles B. Welles; Squire Fenwick, Charles Stanley; Amos Kendall, Fred A. Thomson; Berkeley, Willard Curtis; Neal, Clifford Leigh; Betty Fairfax, Eleanor Cary; Laura Fenwick, Violette Kimball; Marie, Dorothy Hammack; Sam, Charles Lane; Juniper, Roland Gibson. All deserve praise. A Gilded Fool is the underline. Last week's presentation of Catherine drew the banner receipts for Summer stock here. On several nights people were turned away. It was a great performance, in which all the players scored. Stephen Grattan's admirable portrayal of the Duke de Coutras was the hit of the performances. Others that won special favor were Percy Haswell as Catherine; William Morris as George Mantel, and Eleanor Carey as the Duchess de Coutras. Mr. Grattan has been engaged by Manager Daniel V. Arthur to play either Edmund Burke in Oliver Goldsmith or the lead with Marie Burroughs.

According to the programme of the Columbia Theatre Daniel V. Arthur's business-manager of the William Morris Stock company now ranks as Colonel Edward W. Dunn. He has won the title and the accompanying honors strictly on his merits. The success of this Summer season has been largely due to Dunn, notwithstanding the excellence of the plays presented and the sterling personnel of the company. Although located here, the Colonel is still seven days ahead and working overtime.

Hub T. Smith's pretty and tuneful operetta, The Lottery Ticket, was admirably sung by a mixed professional and amateur cast for charity recently. Mr. Smith is now in Honolulu.

Thomas Coleman, of the Murray Hill Theatre Stock, is summering at Atlantic City.

JOHN T. WARDE.

PHILADELPHIA.

Summer Days in Quakertown—Keith's and the Grand—Another Park.

(Special to The Mirror.)

PHILADELPHIA, June 25.

The midsummer dullness is here, with only two theatres, Keith's and Hashim's Grand Opera House, open.

Hashim's Grand Opera House continues to attract large patronage. The bill this week comprises the Elite Operatic Minstrels, that hold over; the Farrell-Taylor Trio, Hanson and Nelson, Happy Fanny Fields, Gracey and Burnette, Thompson and Green, the Excelsior Comedy Four, Hilton Brothers, Billy Miller, Pascatel, and Kriesler's dogs.

Keith's has an immense bill of favorites and is playing to capacity. Lafayette is in his third week and a great card. Others are Wright Huntington and company, Frank Bush, Mlle. Marzella, Harry and Kate Jackson, Farnum and Seymour, Coleman and Mexis, Walz and Ardelle, Adelina Roattino, Mabel Maitland, the Bates Musical Trio, the Lozeiles, and the biograph.

The Lyceum Theatre closed a profitable season June 23.

The Philadelphia Base Ball Park, with Gilmore's Band and vaudeville, will open Saturday. The vaudeville programme has been revised and will include the Meeker-Baker Trio, Belle Hathaway's dogs and monkeys, Leavitt and Novello, the Athea Twin Sisters, Hilton and Parker, the Da Vaneys, Frederick, Herbert Lloyd, and Airion.

Damrosch's Orchestra closes at Willow Grove Park June 29, and will be followed June 30 by Beilstedt's Band for four weeks.

The other parks have unchanged attractions. Up to date the weather has been against them.

S. FERNBERGER.

ST. LOUIS.

The Summer Amusement Resorts—Another Castle Square Opera Season—Notes.

(Special to The Mirror.)

ST. LOUIS, June 25.

The management of the New Delmar Garden, who have been waiting for several weeks for a settlement of the street car strike, decided to open their beautiful new resort Sunday afternoon regardless of the present conditions. The Suburban, the only road not affected by the strike, has a line running to the Delmar, and this, together with the service given by the Transit cars, Manager Gumpertz thinks will give the resort a profitable business. The opening bill presented was Rice's Evangeline, with the following cast: Evangeline, Lila Blow; Catherine, Ed. J. Begley; Eulalie, Amy Ashmore; Mary Anne, Elta Wagner; Marie, Daisy Thompson; Rose, Nora Vernon; Elaine, Amorita; La Blanc, A. Clark; Gabriel, Ruth White; Felician, Lillian Cooley; Captain Dietrich, Will H. Sloan; King Boorickboola Gha, Chas. Seagraves; Basil, Ed. Chapman; Hans Wagner, William Browning; Chief of Police, Sherman Wade; The Headsman, John Quinn; Fritz, Sam Bouvier; Rudolph, J. Walsh; Maurice, Tom Ward; Hubert, L. Smith; Unambebe, Sam Bouvier; The Heifer, John Hoey and Sherman Wade; The African Monkey, David Abrahams; The Lone Fisherman, Sam Morris. Next attraction, The French Maid. The staff of the Delmar Garden Amusement company is as follows: J. C. Jannopoulo, president; S. W. Gumperts, manager; George W. Baumhoff, secretary; Louis E. Denning, treasurer; John McDonald, assistant treasurer; A. C. Robinson, press representative; John Braham, musical director; John Seagraves, stage-manager; Tom Massingale, stage carpenter; Henry Lische, electrician; Dave Allen, property master; Arthur Vogel, bandmaster.

The Suburban Garden still continues its minstrel and vaudeville bill with great success. The sixth week opened yesterday afternoon with another strong array of entertainers. Carroll Johnson remains as the star of the black-face contingent, and is treating the large audiences to a number of new songs and costumes. George H. Wood is occupying the opposite end from Mr. Johnson. The inside ends are being held by Fred Warren and Al. Blanchard, two very popular members of the Suburban company. The other first part entertainers are John P. Rodgers, Fred Cook, Lester Pike and Ed. Girard. Frank Dumont is the interlocutor and general director. George and Maud Sohkle, assisted by five little pickaninnies, head the vaudeville bill. George Wood does a single turn. The Bison City Quartette remain another week. The programme closes with one of Mr. Dumont's after-pieces, called The High School Boys.

The Spencer Opera company opened its fourth week of the season at Uhrig's Cave last evening, presenting The Grand Duchess with the following cast: The Grand Duchess of Gerolstein, Grace Van Studdiford; Wanda, Gertrude Lodge, Fritz, Martin Pache; Prince Paul, Fanny Da Costa; Baron Puck, William Steiger; Nepomuc, Hal Clayton; General Boum, William Wade Hinshaw; Baron Grog, George Shields. Next Sunday, The Daughter of the Regiment.

The wedding of Nellie Braggins and John W. Gantz last Thursday was strictly private, owing to the serious illness of Emory Braggins, an uncle of the bride. Miss Braggins' last appearance on the stage was in The Beggar Student at Uhrig's Cave two weeks ago. She is under a provisional contract with the Uhrig's Cave company for the remainder of this season, but will not sing again except in case of emergency. At the close of the season she says she will retire from the stage for good.

Negotiations which have been pending some weeks with relation to a renewal of the Castle Square Opera company's season at Music Hall next Fall and Winter have been concluded, and the announcement is made that the season will open November 12. C. M. Southwell, resident manager during the last season, was in St. Louis some weeks ago, conducting the negotiations, and brought them to such a point that they needed but the approval of Henry W. Savage, the proprietor of the company, to close the contract. Mr. Savage had, in the mean time, gone to Europe, and the terms arranged were forwarded to him, reaching him in Berlin. From that city he cabled Friday, closing the deal upon these preliminary terms. Mr. Savage is expected to return to this country early in July, and to come soon thereafter to St. Louis to perfect the final details which will bring his company back to St. Louis. Mr. Southwell is also expected in St. Louis soon to make preliminary arrangements.

J. A. NORTON.

BALTIMORE.

Elks Carnival Closes Gloriously—An Actor Disappears—Personal Mention.

(Special to The Mirror.)

BALTIMORE, June 25.

The Elks' Exposition and Carnival closed last Saturday night after making a record as one of the most thoroughly successful amusement enterprises ever inaugurated in Baltimore. The monetary returns will materially augment the charity fund of the Baltimore Lodge, and the merchants of the city regard the industrial exhibit as having been of decided benefit to business interests here. Too much credit cannot be given Frank C. Bostock for the manner in which he conducted the amusement features of the exposition.

The Chimes of Normandy is the opera produced in the casino at River View Park this week. The many other attractions make the resort a highly popular one.

P. B. Chase, lessee of the Lyceum Theatre, is making expensive alterations in the house. It is his intention to make it one of the most beautiful theatres in the country.

James L. Kernan and his daughter, and Mr. and Mrs. George W. Rife, contemplate a brief visit to the Paris Exposition.

George Macomber, Samuel K. Chester, and W. H. Bokee will spend their vacations in Baltimore.

Edgar Strakosch has resigned as manager of the Music Hall and has been succeeded by Bernard Ulrich, formerly manager of the Chicago Conservatory of Music. The change will take effect July 1.

John Marshall, formerly of the Lyceum Theatre Stock company, has been missing from home for about ten days. It is said that he left his residence in the best of spirits for the purpose of meeting a friend at one of the railroad stations in the city. It is presumed that he went to Union Station. Since then he has not been seen nor heard of.

Lillian Tyson Jermon has gone to New York to visit her sisters, Maryland and Katherine Tyson.

HAROLD RUTLEDGE.

CINCINNATI.

Chester Park Opera Company Opens—At other Outdoor Resorts.

(Special to The Mirror.)

CINCINNATI, June 25.

The Chester Park Opera company began its season last night, opening in Martha. An enthusiastic reception was tendered the singers. Adelaide Norwood was especially applauded. The other principals are Viola Gillette, Payne Clarke, Richard Jones, Rosemarie Campbell, Albert Juhre, and William G. Stewart, who will alternate in the role of Plunket with Mr. Clarke.

In the vaudeville theatre at Chester Park Foster and Williams and their company are presenting an amusing burlesque on Around the World in Eighty Minutes.

The Lagoon bill presents the Toozoonin Arabs, Charles Ulrick, Cook and Clinton, John T. Powers, and Majoneta and Eugene in their clever specialties.

The First Regiment Band gave the promenade concert at the Zoo last Friday night and it was one of the best of the season.

At Coney Island Bijou Theatre entertainments are given nightly. The bill comprises White and Dennison, the Ashtons, Wilson and Clayton, Helen May Smith, and others.

WILLIAM SAMPSON.

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GOSSIP.

Charles Dickson's tour in Mistakes Will Happen will begin in September. During the season Mr. Dickson will be seen also in two new plays.

Clara Butt and Kennerly Rumford will be married to-day (Tuesday) in Bristol, Eng.

A benefit for Treasurer Francis R. Stewart, of the Star Theatre, will occur at that house on Thursday evening. The volunteers include Mildred Holland, Theodore Babcock, Mayme Mayo, John Kernell, James Richmond Glenroy, Stewart Sisters, and Williams and Walker.

Helena Du Carte will star next season in a repertoire of society plays, under direction of George W. Howe.

Grant Parish has been commissioned by the *Ladies' Home Journal*, of Philadelphia, and *The Country Gentleman*, of Albany, N. Y., to write a series of illustrated articles on the famous "Biltmore" estate of George W. Vanderbilt in North Carolina. Mr. Parish will spend several weeks at Asheville at work on these articles.

Rose Stahl is at Lawrence, N. Y., training the Mexican pony "Chicito," which she will introduce in An American Gentleman.

E. S. Brigham closed last week a contract placing the Gillis Theatre, Kansas City, in the Stair-Havlin circuit for the next five years.

W. S. Butterfield has closed with Moses and Hamilton for the scenery for the production of William Bonelli's An American Gentleman. He has arranged to open Aug. 27.

The two weeks' season of the Castle Square Opera company at Manhattan Beach will begin on Aug. 6. Four performances each will be given of Faust, Martha, Il Trovatore, and The Bohemian Girl. There will be Wednesday and Saturday matinees. The casts will include Adelaide Norwood, Grace Cameron, Joseph F. Sheehan, Reginald Roberts, Homer Lind, William Pruette, W. H. Clarke, F. J. Boyle, Della Niven, Louise Cylva, and Catherine Inganoff. The splendid chorus of sixty that won fame at the American Theatre will appear.

Bail in the amount of $500, given by Lavinia H. Dempsey, was declared forfeited last week when neither Miss Dempsey nor her counsel appeared in court in Robert Troup's suit against her to recover $500, alleged to have been advanced on her play, The Patriot Spy.

Harry B. Watson, for three seasons the tramp cyclist in Gus Hill's McFadden's Row of Flats, and May Powers, now with A Girl in Black at Bergen Beach, N. Y., were married on June 18 at the home of the bride's parents, Mr. and Mrs. David Horan, in Brooklyn.

Mr. and Mrs. Harry Corson Clarke arrived in town on Sunday and are at the Waldorf-Astoria. Mr. Clarke's hearty appearance realizes all that the Western papers have said about his great original recuperative diet, and he is already busy in preparations for his next season's tour in his new farce, What Did Tomkins Do.

Maggie Moore Williamson is visiting her sister in San Francisco. She expects to come East next Autumn.

Adeline Stanhope Wheatcroft spent a few days in Saratoga last week en route to Lake George, where she will enjoy a short vacation.

Barton Hill writes from Sydney, Australia, that Nance O'Neill was to begin an engagement at Her Majesty's Theatre, in Melbourne on June 2, to cover a period of three weeks.

J. M. Lévêque, editor of the New Orleans *Harlequin*, is coming to New York this week for a brief stay.

William Seymour will stage In the Palace of the King, in which Viola Allen will appear next season. He is now visiting at Miss Allen's Summer home, Great Neck, L. I., and consulting with her regarding the production.

Lillian Mortimer will be featured in Camille, Frou Frou, Oliver Twist and The Pearl of Savoy with J. E. Toole next season.

Ellen Vockey has retired from her professional career on account of the severe illness of her brother, Theodore Vockey, with whom she is at present residing.

Ormsby A. Court, formerly resident manager of the Park Theatre, Manchester, N. H., has succeeded W. H. Boody, retired, as manager of the Park and Music Hall, Lowell, Mass. The main office hereafter will be in Manchester.

R. W. Marks has accepted the scenario of John Arthur Fraser's new play, Found Guilty, in which May A. Bell Marks will star next season, supported by Marks Brothers' Dramatic company.

A performance of Young Mrs. Winthrop was given at the Paterson Opera House, N. J., on June 21, for the benefit of the City Hospital. A large and appreciative audience was present. The piece was produced under the stage direction of David Miles, who played the part of Burton Scott.

Hodge, Podge and Co. will be the title of the farce in which Peter F. Dailey will star next season.

Chas. A. Watson, agent, at liberty, MIRROR.

THE STOCK COMPANIES.

Oscar Eagle, who directed the productions of the Meffert Stock company at the Temple Theatre, Louisville, for two seasons prior to the season just closed, when he was the stage director with Viola Allen, has purchased a half interest in the lease of the Temple Theatre, and next season the enterprise will be run under the name of the Meffert-Eagle Stock company. The company will open in September and will play thirty-two weeks in Louisville, and then go at once to a Northern city for a Spring season. It is the intention to offer the best plays procurable and to produce four or five new plays by American authors.

* * *

Last week the Salisbury Stock company, at the Davidson Theatre, Milwaukee, revived Harbor Lights. The production was under the stage direction of Aubrey Boucicault, who also played the leading role of Lieutenant David Kingsley. The eleven scenes in the play were all painted expressly for the production. W. H. Turner was singled out by the Milwaukee press for his fine performance of Mark Helstone. Those who are familiar with previous productions of Harbor Lights say that Mr. Turner's Mark Helstone has never been equaled. This week the company plays A Night Off. Charles Harbury and Kate Ryan have the roles originated at Daly's Theatre by James Lewis and Mrs. G. H. Gilbert. Aubrey Boucicault plays Marcus Brutus Snap. De Witt C. Jennings, of the Salisbury company, has signed to go with William Gillette in Sherlock Holmes next season. S. M. Forrest is now in charge of the stage direction of the Salisbury Stock company. He recently closed a two years' engagement as stage director of the Dearborn Theatre, Chicago. Future productions by the Salisbury Stock company will be A Virginia Courtship and The Girl I Left Behind Me.

Lyster Sandford has resigned from the position of stage director of the Salisbury Stock company.

Baby Vavene is attending school at present, but will shortly appear with the Thanhouser company in Bootle's Baby.

* * *

The Dorothy Lewis Stock company opens at the Grand Opera House, Atlanta, Ga., this week for a Summer season. The roster of the company is Charles H. Pierson, manager; Edwin F. Clarke, assistant manager; Ben Johnson, stage director; W. H. Dills, assistant stage-manager; Harry Glazier, Robert Leeland, Benjamin Johnson, Edwin F. Clarke, William G. Beckwith, Charles J. Harris, W. H. Dills, Olive Martin, Dorothy Lewis, Emma Butler, and Florence Harrington. The opening play will be Moths. It will be followed by The Magistrate and other first-class plays.

* * *

The Snow and Heron Stock company is now in its seventh week at Harmanus Bleecker Hall, Albany. Business has been above all expectations. The first part of last week Monte Cristo was presented. Mortimer Snow as Edmond Dantes won the praise of the entire press. Edward J. Heron as Albert de Moncerf, a new type of character for this popular comedian, gave a capable performance. John W. Dean, Cecil Owen, William Looker, Frederic Ormonde, C. F. Stien, William Govey, Charles Arnold, John Allison, Henry Callahan, Isabel Pitt Lewis, and Bertha Welby were all excellent in their respective characters. The last half of the week a double bill was given, consisting of the curtain-raiser A Friend of the Family, in which Mr. Snow, Mr. Heron, and Ethel Milton appeared successfully, and Dr. Jekyll and Mr. Hyde, in which Cecil Owen was seen to advantage in the dual role. This week East Lynne and Faust. The company is under the direction of David Traitel.

For their sixth week the Bond Stock at Proctor's Theatre presented a new farce by Junius Brutus Booth, entitled Papa. It was the first presentation in this country. Mr. Bond has a part in Mr. Champion that fits him well and kept the audience laughing all the evening. Arthur Maitland in the juvenile role of Stephen Rathbone made a hit. Francis Kingdon as Theodore Rathbone fills the role satisfactorily. Allson Skipworth as Mrs. Rathbone was charming. Others in the cast were Albert Howson, Sumner Gard, Eva Vincent, and Gertrude Lewis. Next week Rain Clouds, Uncle's Will, and His Last Legs. Lionel Barrymore joins the company this week.

* * *

The Criterion Stock company at the Star Theatre, Buffalo, appeared last week in She Stoops to Conquer and drew large audiences. A capital rendering of the comedy was given. Anne Sutherland was Kate Hardcastle and Joseph Kilgour Young Marlow, and both gave excellent portrayals. Thomas R. Bridgeland made a good Tony Lumpkin. Laura Nelson Hall, Norman Hackett, and Scott Cooper also won special favor.

Laura Nelson Hall is winning a deal of praise for her work with the Criterion Stock company. It was Miss Hall who last Spring jumped into the vacancy caused by the untimely death of Hannah May Ingham, leading woman of the Donnelly Stock company, and made a large hit as Julie de Varion in An Enemy to the King.

* * *

Records for play runs in Newark, N. J., have been broken by the three weeks' presentation of Quo Vadis by the Brinker-Abell Stock company at the New Century Theatre. Large business has marked the entire run. Victor Moore took the role of Nero last week, succeeding H. D. Blakemore. The announcement for this week was In His Power. The company will close July 7.

* * *

The Valentine Stock company at St. Paul, Minn., presented Mam'zelle June 17-23. Meta Maynard, Charles Fleming, Edward Mawson, Jack Webster, E. W. Morrison, Robert Evans, and Anne and Kate Blancke were, as usual, excellent. Mary Taylor, Helen Wilton, Fanny Johnson, and Leonora Croome introduced pleasing specialties. Business was good. All the Comforts of Home follows.

* * *

The Pike Stock company closed a successful season at the Lyceum, Detroit, Saturday night. During their eight weeks' engagement they played The Wife, Jim the Penman, Quo Vadis, Aristocracy, and other plays equally well known. The season brought into prominence several people that heretofore had received special mention in support of stars. This was notably the case with Adelaide Warren, a young and promising actress, whose work made an undeniable hit with Detroit audiences. She is youthful, vivacious and has the comedy spirit. Miss Warren's home is not far from Detroit. She has signed for next season with Liebler and Company.

* * *

Last week proved the record week so far during the Summer stock season at the Lyceum Theatre, Rochester, N. Y. Catherine was the play, and it scored nearly as great a success as it did in New York when played by Annie Russell. Jessie Bonstelle appeared in the title-role and pleased all by her strong characterization. In fact, it was another real triumph for this talented actress. Orrin Johnson, who had almost entirely recovered from a severe attack of throat trouble, played the Duke de Coutras with great earnestness and vigor. Winifred Bonnewitz scored a great success as Helene, while F. G. Lewis shared the honors with the three others named in the character of George Mantel. A. H. Stuart gave a fine character sketch as old Vallon.

Frances Drake has left the Shubert Stock company.

* * *

The Bramwell Stock company will not appear at the Stone Opera House, Binghamton, N. Y., this Summer, the plan having been abandoned.

* * *

At the Rastable Theatre, Syracuse, June 15, while the Shubert Stock company was playing Romeo and Juliet, Robert Elliot, the Mercutio, was accidentally stabbed in the face during his fourth-act duel with Tybalt (Frank Lyman). A surgeon dressed the wound, but Mr. Elliot lost a lot of blood.

* * *

Sadie Stringham has made a hit in The Village Postmaster with the Castle Square Theatre Stock company, Boston.

* * *

The Neil Florence Stock company closed its season in Cleveland, O., on Saturday. Mr. Florence has joined the Shubert Stock company, Rochester.

* * *

Wilton Lackaye has been engaged by T. D. Frawley to play Reb Shemuel in Children of the Ghetto and other leading roles with the Frawley company.

* * *

Lyster Sanford has resigned his position as stage-manager of the Davidson Theatre Stock company in Milwaukee.

* * *

Mary Hampton has been engaged as leading woman of the American Theatre Stock company, and Blanche Chapman has signed for eccentric comedy parts. Theodore Bendix will be musical director. Among the responsible utility people engaged are Frank G. Budd, James A. Boshell, Albert Germon, H. C. Heverin, L. D. Wharton, and T. W. Wharton. The Prodigal Daughter will be the company's first bill.

* * *

H. S. Northrup, of E. H. Sothern's company, has been engaged as leading juvenile with the Frawley company for the Summer, opening in The Great Ruby.

* * *

Robert Elliott, who closed with the Shubert Stock company, Syracuse, last week, was immediately engaged for the leading heavies with the Shubert Stock company, Rochester. Mr. Elliott opens next Monday as Major Mostyn in The Sporting Duchess.

DEATH OF CARL SONTAG.

Carl Sontag, the noted German actor, died in Berlin on Sunday morning, June 24. In his native land, where for many years he was esteemed as a leader in his particular field of dramatic art, his passing is deeply mourned, and among the German theatregoers of New York, who knew him only through his two brief visits to this country, his death is sincerely regretted.

Herr Sontag was the youngest brother of Henrietta Sontag, the singer, and, like her, he learned the art of the stage under the exacting system of the German theatre. He played during his early career in many of the court theatres, and when still a young man he had risen to such prominence that he was invited to take part in the Shakespeare plays produced in Munich, in the Summer of 1880, at the Muster Vorstellung. His first appearance in America occurred at the Germania Theatre on Jan. 4, 1881, when he played the leading role, Robert, in Robert Schreiber's play, Memoirs of the Devil, and also the chief part in the curtain-raiser, Ein Knopf.

In Germany Herr Sontag was most admired in polite comedy roles, and he had few equals in that, his favorite, line. He was immensely successful as Bolingbroke in Le Verre d'Eau, and the Duke in the dramatization of Alphonse Daudet's novel, "The Nabob." He originated the latter role in Berlin and it was considered one of the most artistic impersonations of his career. He was also greatly admired in the leading role of The King's Lieutenant. During the latter years of his career Herr Sontag was a prominent member of the stock company at the Court Theatre in Hanover.

ACTORS BURNED IN HOTEL FIRE.

In a fire that destroyed the Morrison Hotel, South Bend, Ind., early in the morning of June 20, three actors were injured and several others barely escaped with their lives. Mr. and Mrs. Edward Smith, said to be from Europe, who were appearing at South Bend with the Esmeralda Comedy company, were both terribly injured, and Mr. Smith may die. Mrs. Smith was blown from a third-story window by an explosion that followed the first blaze. She fell to the ground with a broken leg, and her hands and face badly burned. Mr. Smith hurled their four-year-old son from the third story into the arms of a fireman below and then jumped. He was frightfully burned and severely injured internally. He was taken to the hospital, where he died on June 22. His right name was Kinney, and he was born in Manchester, England, thirty-six years ago. At the opening of Hammerstein's Olympia he was stage-manager of the music hall part, and remained there until Mr. Hammerstein lost control of the house. The funeral services were held at South Bend on June 23.

William Allen, of Muncie, an Irish comedian, was also badly burned. The Franklin Sisters, of St. Louis, Mo., were in their room, but had not retired, and escaped uninjured. Of the non-professional guests of the hotel, one was burned to death and several others seriously injured.

The victims of the fire will have a benefit at the Springbrook Park Theatre, near South Bend. All the vaudeville artists in the city have volunteered, and the Indiana Railway company will turn the gross receipts over to the sufferers.

DES MOINES AUDITORIUM BURNED.

The Auditorium Theatre, at Des Moines, Ia., was destroyed by fire on June 17. The loss is $41,000; insurance, $25,000. The origin of the fire is a mystery, but is thought to have been due to a defect in electric wiring. The house had a seating capacity of 3,000. It was built by public subscription, and was recently leased to W. P. Chase, who had devoted it temporarily to vaudeville. The stockholders have decided to rebuild, and it is expected to have the new building completed late in August, when Manager Chase will open with legitimate attractions.

ACTORS' HOME FUND.

Since the last issue of THE MIRROR the following contributions have been made to the fund for the Actors' Home:

The United Agency Company, in behalf of the Apollinaris Company, Limited, of London	$100.00
Eliza M. Ewen	10.00
Sam Weston	5.00
McDonald and Hagen	25.00
Isabel Irving and W. H. Thompson	50.00
Marie Bates	25.00
Victor Maurel	50.00
Madame Nordica	100.00

These contributions bring the total up to $68,448.47.

NEW YORK LODGE'S SOCIAL.

New York Lodge, No. 1, of Elks, held an old time social on June 24 at Tuxedo Hall. Samuel L. Tuck was chairman, assisted ably by Benjamin Hurtig, Thomas F. Brogan, Ira Toube, and James J. Armstrong.

IN SUMMER PLACES.

Mr. and Mrs. James R. McCann, late of A Texas Steer company, are spending the Summer at their home in Paris, Ky.

Neva Harrison is spending the Summer at Liberty, N. Y., with Mildred Holland.

Mr. and Mrs. Ed N. McDowell (May E. Cunard) are at their Summer home in Atlantic City, N. J.

Madeleine Payne has gone to Cold Spring Harbor, N. Y., for the Summer.

Lionel Adams, having closed to play John Storm in The Christian next season, sailed from this city on Saturday for New Orleans, where he will spend the Summer at his home.

Marie Dressler is holding forth at her pretty Summer cottage, Bayside, N. Y., where she has sprung an innovation in the way of a roof-garden, which, like everything else down there, is of course on the house.

Mr. and Mrs. Max von Mitzel (Isis Maynard), having closed their season with the Durban-Sheeler Stock company, Girard Avenue Theatre, Philadelphia, will summer at Atlantic City.

Edwin B. Tilton and William Warren Vaughn are spending the Summer cruising on their yacht in the waters adjacent to Massachusetts Bay.

Edward F. Evans, after visiting his sister at Cape May, N. J., returned to Philadelphia.

Edward Harrigan and family have gone to their cottage at Schroon Lake, N. Y., where they will remain until Mr. Harrigan opens his season in August.

W. T. Powell, business-manager of the Wilbur-Kirwin Opera company, is spending his vacation at his farm, "Waterview," in St. Mary's County, Maryland, and will rejoin the company at Detroit on Sept. 1.

Emily Wakeman left town on Friday to spend several weeks with her family near Portland, Ore.

Maurice Drew and Lizzie May Ulmer are spending the Summer at Bath Beach, N. Y.

Agnes Ardeck has gone to her Nebraska ranch and will remain there until her season opens with Gus Hill's Through the Breakers.

Helene Du Carte is at her Summer home, "Windemere," Chelsea, Mass.

Clayton Legge will spend the Summer in the Annapolis Valley, Nova Scotia.

Tom Marks was in town one day this week, arranging for his company that will play a Summer season here.

Mr. and Mrs. Henry Lee were in town on Tuesday last as the guests of Bob Vernon.

Manager George B. Howard, of the Howard-Dorsett company, and Flora Dorsett are spending the Summer with friends at Piqua, O.

Frank Holland is at his home, Brazil, Ind., having closed a successful season with Barlow Brothers' Minstrels.

Yvonne de Treville is resting at Newport, R. I.

Zelie Davenport, last season with Children of the Ghetto, has gone to her home for the Summer.

William Hincken, of Philadelphia Lodge, B. P. O. E., entertained his friends in Buffalo Bill's Wild West at his fishing camp, "Under the Maples," near Boston, last week. Jule Keen was master of ceremonies, and among the entertainers were Vic Richards, J. J. McCarthy, John Schafer, and Mr. Hincken. A boat race, oar locks being barred, was won by Merry Kershaw, of Cloud and Kershaw.

Mary Young has joined the Summer theatrical colony at Winthrop Beach, Mass.

Mr. and Mrs. Campbell Gollan are at Gloucester, Mass., for the Summer. Mr. Gollan has become an expert golfer.

Phila May, who has been a special favorite in Sunshine of Paradise Alley this season, playing the title-role, is now at her home in Maplewood, Mass., for the Summer.

George Mack is passing the Summer at his home in Winthrop Highlands, Mass. He has been engaged for another season as Hi Halle in 'Way Down East.

John W. Albaugh, Sr., is spending the Summer at his cottage at Long Branch.

Lawrence Hanley will spend the Summer at Woodmanston, N. Y., as a guest of Jimmie Regan. Mr. Hanley has been offered the management of a new theatre to be built by capitalists in St. Louis and to be devoted to a first-class stock company. The theatre, it is said, will be known as the Odeon. Mr. Hanley came East on account of the St. Louis strike, which has prevented the opening of the St. Louis Summer stock, for which he is booked.

Alphonso Phillips has left Mt. Clemens for St. Louis, to spend the rest of the Summer there.

Mr. and Mrs. A. E. Bellows will spend the Summer at Provincetown, Mass.

Orr S. Cash has taken a log cabin on Atteau Lake, Me., where he will spend the Summer.

Alma Earle has gone to Chicago to visit her mother.

Lisle Leigh left last Saturday for Portland, Me., where she will visit Mrs. Kastner at the West End Hotel. In August Miss Leigh will be the guest of Miss I. N. Robinson at Cape Elizabeth. Miss Leigh will enjoy a vacation until the opening of the Boyle Stock company in Nashville, Tenn., where she will play next season.

Vivian Townsend has gone to her home, Cobleskill, N. Y., for the Summer.

Homer Lind is spending the Summer in Washington.

Mr. and Mrs. Harold Blake are summering at the Delaware Water Gap, Pa.

Emmet C. King left for Joplin, Mo., last week, where he will spend a few weeks with his parents.

The Summer colony at Cohasset, Mass., has been recently augmented by the arrival of T. V. Smyth, Louis A. Konst, John M. Coughlin, Charles Sprague, William Hoover, John F. Brunton, and Robert J. Brunton, all with Hanlon Brothers' Superba.

Mrs. Frances Haswin has gone to Wisconsin to spend a few weeks at the home of her mother.

Mr. and Mrs. Ralph Delmore gave a luncheon at their Summer home, Bensonhurst, N. Y., last week. Among the guests were Mr. and Mrs. De Wolf Hopper (Nella Bergen), Mrs. Edwin Arden, and Dr. Kathrine Dell Burnett.

T. A. Liebler will go next week to his cottage at Sound Beach, Conn., for the Summer.

Mr. and Mrs. De Wolf Hopper (Nella Bergen) will spend six weeks of the Summer in a carriage drive through the country. The trip will begin this week.

James A. Herne will return next week from the Virginia Hot Springs and go to his Summer home, "Herne Oaks," near Southampton, L. I.

Carl Herrmann Carstensen is spending the Summer with relations at Walnut, Ia.

Mr. and Mrs. A. G. Delamater (Amy Lee) are at their Summer residence, Costello, Pa. They will return to New York Aug. 1 to commence rehearsals for The Red Cat.

Carl Ahrendt and wife sailed on the Lloyd steamship *Grosser Kurfurst*, to remain about two months abroad, principally in the Hartz Mountains.

G. A. Stryker has gone to Asbury Park for the Summer.

W. E. Horton writes from Mt. Clemens, Mich.: The large colony of players at the springs are enjoying themselves very much, as the bass fishing is fine. The people who know these merry fellows on Broadway would hardly recognize them here, the transformation is so great. No one dares to "dress up" on pain of ostracism. Sweaters and caps are legal evening dress, and some very funny sets of whiskers are in evidence: the set that Sam Bernard is displaying is certainly the limit.

ENGAGEMENTS.

Josie Intropidi, for Foxy Quiller.

Fred W. Peters, re-engaged by the Broadhurst Brothers to play a principal part in George H. Broadhurst's new comedy, The House that Jack Built.

Evelyn Voltaire, re-engaged for Zaza.

Emily Wakeman, for a character part in Caleb West.

Ina Brooks, with Kathryn Kidder and Louis James.

Clarence Bellaire, to play Lieutenant Haswell in Remember the Maine (Eastern).

Mabel Taliaferro, for Liebler and Company's Lost River. Her sister, Edith Taliaferro, with Joseph Jefferson for Rip Van Winkle.

Lloyd H. Patterson, with Belle Archer for Jess of the Bar Z.

Edmund Elton, with Liebler and Company, to play Brother Paul and manage stage with The Christian next season.

C. R. Bowers, re-engaged as second agent with Harry Corson Clarke. He is spending his vacation at Sedalia, Mo.

Lloyd d'Aubigny and Lucille Hill, for the Metropolitan English Opera company.

Hobart Bosworth, for leads with Blanche Walsh.

Zelie Davenport, for The Christian.

George W. Larsen, to be featured in the lead in The Hindoo Hindoo.

Carlton Wells, for the lead in A Lion's Heart, on tour in England.

Agnes Mark, for Slaves of the Orient.

The Golden Nugget Quartette, Shermon Rowles, E. S. Rex, H. W. Haynes, and Pierre Young, re-engaged by Arthur C. Alston for Tennessee's Pardner.

OBITUARY.

James Birney Gaylord died of dropsy at Independence, Ia., on June 17. Born at Geneva, O., on Oct. 2, 1841, he had gone to Iowa in boyhood. He served all through the Civil War, making a record for distinguished valor. In 1868 he became advance agent for Orton Brothers' Circus, then touring the Middle West; in 1869 he was agent for Miles Orton in the Middle West and South; 1870 was spent in Mexico, where he was robbed and lost everything. From 1871 to 1875 he was ahead of the W. W. Cole show, his route being from the lakes to the Gulf and from Maine to California. From 1876 to 1878 he conducted the Cooper and Bailey show to Australia, Java, and South America. On his return in 1878 he again joined W. W. Cole and was with him for three years, taking the show to Australia. He was with W. C. Coup in 1882, and then went abroad for Barnum. Three years were spent in collecting animals and freaks in Europe, Asia, Africa, and South America. In 1885, in company with Robert Fryer, he conducted a trained animal show through California, Honolulu, Australia, Java, Siam, Singapore, New Zealand, and South America. In 1888 he took another trip to Australia, in advance of Sells Brothers, while being interested in the tours of Hicks' Minstrels, George C. Miln, Patti Rosa, and the Silbons. The year 1890 was spent at home; in 1891 he advanced the Van Amburgh show. In 1892 he left for Singapore and returned, via San Francisco, with a cargo of wild animals. He went back to India in December of the same year and landed another cargo at New York in 1893. The trip of 1894 resulted in bringing over the Barnum and Bailey Congress of Nations, and the last trip, in 1895, was for animals. He went around the globe seventeen times and visited the Orient twenty-one times. As foreign purchasing agent for the Barnum shows he maintained Eastern headquarters at Singapore, and besides securing numberless strange people, freaks of nature and wild animals for circuses, he supplied many rare specimens of fauna to the zoological gardens of the larger American and European cities, as well as many valuable archæological curios for the museums. Mr. Gaylord in 1871 married Olive I. Brooks, who died on July 18, 1899, and since her death his health has gradually failed. Two daughters, Frances and Jessie Gaylord, survive. Interment was made on June 10 in Oakwood Cemetery, Independence.

Mrs. J. B. Polk (Julia Parker) died of apoplexy on June 20 in Baltimore. She was a daughter of Joseph Parker and was at one time a member of the old Holliday Street Theatre Stock company in Baltimore. In 1875 she went to Italy and made her debut in grand opera in Milan. Returning to New York she appeared at the Olympic Novelty Theatre on Sept. 9, 1876, in the variety farces, Blinks and Jinks, and Jim Jams. On Jan. 14, 1879, she made her American operatic debut at Booth's Theatre as Violetta in La Traviata, employing the stage name Guila Mario. At Haverly's Theatre on Oct. 11, 1880, she played Rosamond in the comic opera Desert, and on Jan. 17, 1881, was the Bathilda in the original American production of Olivette at the Park Theatre. At the Fourteenth Street Theatre on Aug. 17, 1885, she appeared as Cherry Brown in Mixed Pickles, touring with her husband in this successful farce for several seasons. With Mr. Polk also she was seen at the Fourteenth Street Theatre on May 19, 1890, as Tillie Coombs in the Silent Partner. She was a half-sister of Mrs. Charles B. Bishop.

Jonas G. Lamson, well known to many players, died on June 9 at Phœnix, Ariz. Born at Plainfield, Vt., March 21, 1823, he was one of the first to travel through Kansas with mule team before the day of railroads, and was among the few whites that could treat with the Indians, getting many favors from them without using money or guns, and saying, "Honest dealing is the best way with the red man." He finally located in Illinois, where he was engaged in farming, putting in his extra hours in writing for rural papers, his Yankee wit making his articles much sought for and giving him a considerable reputation. Failing in health, he sought the mild climate of Arizona, but too late. A widow and three sons, Frank G., Edwin M., and Ernest C. Lamson, survive.

Augusta Lehmann, once a popular operatic soprano, died at Santa Cruz, Cal., on June 12, aged eighty years. She was a native of Germany and there made her early appearances on the stage. A quarter of a century ago she came to this country with Parepa Rosa and with her sang in the principal cities of the United States. During the last twenty years of her life Madame Lehmann taught vocal and instrumental music at Santa Cruz.

Mrs. M. L. Van Allen, mother of Mrs. W. C. Masson (Brownie Welles), died at her home near Albany, N. Y., on June 11. Mrs. Masson was with her mother during her last weeks.

Antonio Da Costa died suddenly in Philadelphia June 15. He was the father of Fanule Da Costa, formerly with May Howard and at present with the Uhrig's Cave Opera company, St. Louis.

Clara Baker died at Detroit, Mich., May 15, of typhoid malaria. She had been a member of the William Owen company the past season.

John Leonard, Sr., father of J. Edwin Leonard, died on June 16 of heart failure, aged seventy years.

Mary T. Murtha, wife of Frank B. Murtha, died at her home in this city on June 18, aged fifty-eight years.

Mrs. Annie Scott, mother of William M. Scott, of the Wallace Circus, died at Belvidere, Ill., June 16.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession spending the Summer months out of town may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.

SEASONABLE AMUSEMENTS.

THE growth of Summer amusements, noted seasonably in THE MIRROR during recent years, is more pronounced now than ever. The regular or indoor season of the theatre has been succeeded this year by a remarkable number of outdoor or Summer ventures, and the managers engaged in *al fresco* enterprises find that the public is as eager for amusement at this season as during the Winter.

One of the causes of the success of Summer amusement ventures is found in the environment of the more popular enterprises. Many of these enterprises, as has heretofore been noted, are projected by transit companies in the cities—corporations that operate suburban lines in connection with their urban railways. These companies make or beautify suburban parks, and they find that the public, when nominal fares are offered, crowd these resorts, which are made more attractive by various amusement features. Quick and cheap transit puts the public at once in touch with all the beauties of the country, and these beauties are supplemented by the pleasures of the Summer theatre. The entertainment varies between drama, light opera and vaudeville, although vaudeville predominates. With the great increase in the number of these resorts the character of the entertainment has improved until now both legitimate and vaudeville players of established reputation are to be seen in the Summer theatres. And the development of this phase of amusements promises to continue until it reaches amazing proportions.

In keeping with its policy of recording amusements of all kinds, THE MIRROR, it will be seen, is devoting space to these Summer enterprises. In its "Correspondance" and "Vaudeville Correspondence" departments a record is made of practically every park or other Summer theatre in the country. Special effort is being made to have this record complete, and never before has this branch of the amusement field been so thoroughly reported.

Coincident with the growth of Summer theatres has been that of the street fairs. Four years ago street fairs were almost unknown in this country. To-day there are scores of them. Besides the industrial exhibitions, the fairs include amusement features, such as vaudeville and circus performances, which serve to attract visitors. Recognizing the fact that news of these exhibitions would be interesting and of value to many readers of THE MIRROR, a department covering them has been added to the many other departments of this journal. Under the heading of "Fairs and Carnivals" this news is printed, and by means of this department performers and others interested may obtain dates of fairs and other necessary details, while organizers of such exhibitions may learn of the methods employed by others to make them successful. Not only the street fairs and carnivals, but the old-time district fairs will be noticed, and the addition of this department will make THE MIRROR more valuable to the amusement world than ever. It is but one more detail that goes to make this journal encyclopædic in its scope and unrivaled in its field.

SUGGESTIONS AS TO MANAGEMENT.

IN this number of THE MIRROR is published the first of a series of three articles from the pen of JOHN D. MISHLER, long a successful theatre manager in Pennsylvania, entitled "The Theatre Commercially Considered." It is believed that these articles will be read with profit by other managers of theatres, especially managers in the smaller cities.

In his first article, Mr. MISHLER dwells upon the unwisdom of building theatres of metropolitan size and style in minor cities, and the inevitable failure of such houses. Local pride, in such cases, usually is followed by a fall. On the other hand, a theatre that befits the size and importance of a city usually is a paying enterprise if well managed. This is pointed out by Mr. MISHLER, who scores many points of value on this particular subject.

Many theatres throughout the country are managed by persons that preliminarily have had little or no experience in the conduct of a place of amusement. Many such theatres are managed by persons engaged in commercial or other pursuits that demand the greater part of their attention. Managers of this sort, in too many cases, have entered the amusement field accidentally, or for their own amusement, on the theory that a theatre will manage itself.

It is a fact, though the fact is seldom appreciated, that a theatre is prosperous in all things only under the system of care and attention to detail that makes other business enterprises successful. To many persons it may seem to be like a recreation to conduct a theatre, but sooner or later a theatre operated on this theory will teach its own lesson of misfortune. The best managed theatres everywhere are subject to the most particular oversight in everything that relates to their private business and to their public function. When a theatre manager has learned this truth he is fortunate, and to the novice in management Mr. Mishler's articles will practically form a text book that will well pay perusal.

A GREAT DRAMATIC LIBRARY.

THE MIRROR this week begins publication of a bibliography of the more notable old English plays in the collection of the late THOMAS J. MCKEE, which collection is soon to be dispersed by public sale. This bibliography is in advance of the catalogue, and will, for the first time, make public the remarkable character of this collection of books. It is compiled from Halliwell, Hazlitt, and other sources, and will be published serially in this journal as a matter of dramatic and literary note.

The MCKEE collection will attract the attention of all lovers of rare volumes. Its unusual character will be recognized upon perusal of the first article of the series in THE MIRROR this week. In "Drama" the collection is far richer than was the collection of the late AUGUSTIN DALY, recently scattered. In fact, it may be said that the MCKEE collection is not surpassed in richness and variety by any other collection gathered in this country by an individual, while it is doubtful if there be in England more than one or two individual collections that outrank it on the whole.

To the bibliographer, the habitual collector and the amateur this library will furnish many surprises upon its exposition, and no doubt there will be great rivalry upon its sale for the many rare volumes it contains. To the average student that has but little specific knowledge of the older plays the lists that will appear in THE MIRROR will have an original interest, as they will be spiced by quaint notes and descriptions; and actors of to-day—too many of whom, unhappily, are not given to systematic study of the classics of their art—will find much in the matter, brief though the notes will be, that will throw light on the stage work of long past generations.

THE THEATRICAL TRUST.

Record of the Dominant Manager.

New York Daily News.

The theatrical season is over, so far as it concerns the managers and actors who are connected with the legitimate branch of the profession. It is a good time to consider what the season has been like. Of course, you have heard it said over and over again by managers that it has been a great season; that their productions have been great, but honestly, as a sensible, reasoning man or woman, how much of the "stuff" that has been paraded as drama has been worth seeing? If you will answer yourself frankly and truly, you will say, "Very little."

It seems to me, as far as my memory carries me back over the history of New York theatricals, that triviality has reached its greatest record in the season just ended. There were not a half dozen plays offered during the entire season, whether new or merely revivals, that were calculated to appeal for a moment to a person with any intellectual attributes demanding consideration; less than that number that in the manner of presentation called for the commendation of the patron with an appreciation for the artistic.

"Pessimist!" some one will shout—some petty fellow with a small round head, who is engaged in the great and noble business of providing theatrical diversion for the people who pay to get inside of theatres. Well, my managerial friend, what have you done? Come, let us reason together over this matter. Have you made a production that revealed great dramatic gifts on the part of the author, or even passable dramatic gifts? Have you showed us the best form of histrionic art? Have your companies been evenly balanced organizations, with every part intrusted to the hands of an actor or an actress capable of filling the role? Have you given the public the best that was possible, or have you sought to get its dollars by playing to depraved tastes? Put these general questions to the majority of managers and see if they can answer them.

The year has been devoted to the silly phases of the art dramatic, to the disreputable products of the pens of dramatists, to the exhibition of stars of small abilities. In short, it has been the most unsatisfactory season from the standpoint of the playgoer that we have had in a dozen of years. If the crowd of managers who are scouring London and Paris for attractions for the coming season follow the same policy and the same lines pursued by them during the year just passed, there will be but one solace—vaudeville. There will be found more that is bright, innocuous, really diverting there than at houses that make a specialty of unexpurgated French farces, melodramas with suggestive scenes and problem plays that reveal the nauseating phases of passion. It is useless to call for the American playwright. He is an extinct species. Those who live here and still write plays follow French models, in order to secure production by the managers who are mad for the filth of the Gauls; the other fellows, those who have some slight spark of artistic fire in their souls, are out of sight, or out West, and New York will have small chance of hearing from them.

The Dramatic Importer's New Plan.

Los Angeles Herald.

Not so very long ago the production of a play from the French was always preceded by assurances that it had been subjected to a careful process of disinfection, but now the managerial plan is to stimulate public interest in a new piece by premillinary hints concerning the improprieties in it, and domestic audacities are added to European abominations.

It is no exaggeration to say that the conventionalities of civilized life are outraged to-day upon the New York stage—not in all theatres, of course—as habitually and as flagrantly as they are in Paris, not excepting even the Theatre Antoine. And these nudities of speech and action are not only not resented, but are vehemently applauded, and are accepted as matters of course, even by young girls, still in school, or just out of it, who never ought to be exposed to such pollution, least of all in the company of young men.

The evil is a very serious one, and one not at all easy to deal with. Undoubtedly the baser daily press has made itself partly responsible for the existing condition of affairs by the encouragement which it has given to unscrupulous managers and the demoralization which it has wrought in the public mind and conscience by its exploitation of all that is abnormal and disgusting: but the newspapers, although they can help a dirty play by advertising it, cannot hurt it by denunciation. Things have come to such a pass that the surest way to crowd a theatre, and enrich its manager, is to say that the show in possession of the stage is not fit to be seen. This fact is notorious, and must be perfectly well known to the writers who make a practice of minutely describing all the more atrocious features of a vulgar or salacious representation under the pretense of exhibiting a virtuous indignation.

Of course there is a considerable body of reflective and intelligent playgoers who avoid the degenerate drama as they would the plague, not only on account of its bad morals, but its general stupidity and tediousness, and who are influenced by unfavorable journalistic reports. But these are, after all, a very small minority in a population reckoned by millions, and are treated as a negligible quantity by the ordinary speculative manager, who cares nothing about art, or manners, or morals, so long as he can draw a crowd. His excuse, when rebuked for a policy debasing to himself and his profession, is that he is impotent in the matter, being compelled by the necessities of the business to supply what the public demands. The falsity of this has been demonstrated over and over again, never more unanswerably than during the past season, in which some of the most remunerative plays have also been the most innocent.

PLAYS COPYRIGHTED.

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A CREOLE CIGARETTE. By Henry Rightor.

DOWN AT BROOK FARM. By Neil Litchfield.

THE IDEALIST. By Edwin Shideler and Albert Shideler.

LOUISE DE LA VALLIERE. By Ritter Brown.

LOVE IS NOT ALL ROSES. By Ritter Brown.

LOYAL HEARTS. By William A. Lapoint.

MADAM CRYSANTHEMUM. By William Richard Goodall and Alice Johnson.

MICHAEL STROGOFF. By Florine Arnold Andrews.

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WHEN WE DEAD AWAKEN. By Henrik Ibsen; translated by William Archer. Copyright by Herbert S. Stone and Company.

MUSIC NOTES.

The Boston Ladies' Military Band will tour next season under management of the Star Lyceum Bureau, of New York.

Rudolph Aronson has received reports from Eduard Strauss that his tour through Europe with his orchestra has been highly successful. At Cologne he had an audience of more than 7,000 persons.

The Kaltenborn Orchestra continued last week their successful Summer concerts at the St. Nicholas Garden.

Charles L. Young, having completed arrangements for a series of concerts at the Paris Exposition during August and September, presenting none but American artists, will sail for Paris about Aug. 1. He will return to this country in October.

THE INGENUE.

O Ingenue, with fairest face,
With sylph-like form and airy grace,
Thou unit of all charms that be,
Thou dream of sweet simplicity,
'Twere bliss to feel thy fond embrace.

So high in beauty's realm thy place
That truly he were doubly base
Who owned not thy supremacy,
O Ingenue!

What revelation can this be,
What arch-fiend whispereth to me,
"The beauties rare which thou dost trace
She culls from trunk and make-up case."
O dire despair! O mockery!
O Ingenue!

M. J. FIELDING.

THE CORRESPONDENTS' FUND.

THE MIRROR last week published a characteristic letter from Judge ("Biff") Hall, the Chicago correspondent of this journal, suggesting that MIRROR correspondents contribute to the fund now raising for the establishing of a Home for Actors, and enclosing a check for $10 as his contribution to that object. This week the following letters come from Jay B. Benton, the Boston correspondent of THE MIRROR, and J. A. Norton, the St. Louis correspondent, in response to the suggestion:

BOSTON, June 20, 1900.

To the Editor of The Dramatic Mirror:

SIR.—The excellent suggestion made by Judge Hall in the last MIRROR was just the sort that would be expected by any one who knows him. I am heartily in accord with his idea for a fund to come from the correspondents of THE MIRROR, and it gives me the greatest pleasure to send you my check just to buy a little mortar so that Judge Hall's bricks will stick together.

Sincerely yours,

JAY B. BENTON.

ST. LOUIS, June 21, 1900.

To the Editor of The Dramatic Mirror:

SIR.—I notice in this week's MIRROR a letter from your Chicago correspondent, and also your editorial relative to the MIRROR correspondents subscribing to the Actors' Home Fund, and I think it is a splendid suggestion. I take great pleasure in enclosing you my check for $10 to be added to that worthy cause.

Yours very truly,

J. A. NORTON.

The fund now stands:

W. T. Hall	$10.00
Jay B. Benton	10.00
J. A. Norton	10.00

THE MIRROR will record any further contributions that may be made, and will turn the money over to the Actors' Fund for the object designated. Correspondents that may wish to contribute may send any sum, no matter how small it may be, with the consciousness that it will be devoted to a commendable cause.

NOTES OF NEW THEATRES.

New theatre rumors are current at Piqua, O.

The contract for the new $12,000 theatre at Onawa, Ia., has been awarded to Hodgin and Missing, of Onawa.

The project for a new $50,000 theatre at Waterloo, Ia., is materializing rapidly. The house will be built the coming season, it is expected.

Plans have been prepared for a new theatre at Youngstown, O., to be run at popular prices.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

J. R., Rock Island, Ill.: THE MIRROR is now investigating the matter.

G. FITZ G., Halifax: The Librarian of Congress, Washington, D. C., will supply copies of the copyright regulations and requirements.

F. R. D., Albany: James H. Decker is business-manager for Primrose and Dockstader; S. R. Ricaby for William H. West; Dan Quinlan for Al G. Fields, and Hi Henry for himself. Address them in care of THE MIRROR.

S. M. M., Logansport, Ind.: James W. Wallack was born in London, England, on Aug. 24, 1794, and died on Dec. 25, 1864. He made his American debut at the Park Theatre, New York City, on Sept. 7, 1818, as Macbeth. It was said of him that he was the first in his line, but his line was the first.

G. T., New York: 1. About $250 per week. 2. Traveling expenses are usually borne by the performer when he plays dates. If he is a member of a combination the manager attends to that detail. It is said that the new Association of Vaudeville Managers is to pay fares in certain cases. 3. The only rule or custom is for the performer to get as much money as he can for his act. Salaries are graded by popularity and merit.

W. R. W., Houston, Tex.: Davy Crockett was written by Frank Murdoch, nephew of James E. Murdoch. The author did not live to see his play. Not long after its original very doubtful reception, another play of his, Bohemia, was acted by Mrs. John Drew's company, in Philadelphia, and scored unmercifully by the critics. The author related this fact in a letter to Frank Mayo, adding: "Ah, well! they have struck home." Two days after writing he died of brain fever.

A. R., New York: A Lady of Quality was presented at Wallack's Theatre on Nov. 1, 1897, with this cast: Duke of Osmonde, Scot Inglis; Earl of Dunstanwolde, Stephen Townesend; Lord Humphrey Ware, Albert Brown; Lord Eldershawe, T. B. Bridgeland; Lord Charles Lovelace, Herbert Fortier; Lord Tremlow, Lawrence Miller; Sir John Oxon, Edwin Arden; Sir Jeoffrey Wildairs, George Woodward; Sir Christopher Crowell, Joseph Allen; Sir Harry Granville, W. J. Thorold; Sir Joseph Grumble, J. H. Arnold; Chaplain, Robert McWade; Dick Hardy, William Herbert; George Canninge, George N. Foster; Jenifer, Marcus Moriarty; Gregory, J. H. Logan; Lady Betty Tantillion, Ethel Knight Mollison; Anne Wildairs, Florence Conron; Mistress Wimpole, Marie Bingham; Clorinda Wildairs Julia Arthur. The Duke of Osmonde is the leading male role of the play.

A LAMB, New York: The expression, "The ghost of Freylinghausen," originated in colonial days. British soldiers quartered in Albany in 1760 amused themselves by acting in a barn The Beaux' Stratagem and The Recruiting Officer. A Dutch clergyman, the Reverend Theodorus Freylinghausen, raised violent protest against the plays, but his parishioners continued to patronize them. The reverend, waxing more severe in denunciation, found one day at his door a club, a pair of old shoes, a crust of bread and a dollar, implying that he was wanted no more. Despite earnest appeal of his friends, he resolved to leave, and accordingly sailed for Holland. Grown moody, he felt that his life work had been vain, that men were fallen beyond reclaim. He was seen to pace the ship's deck hour after hour, grim and despondent. At length, in midocean, he disappeared, and was supposed to have gone overboard, perhaps accidentally, perhaps in a fit of insanity born of despair. Players encountering ill luck in Albany have been wont therefore to attribute it to the vengeful ghost of Freylinghausen.

THE USHER.

In the London *Universal Magazine* for June Clement Scott has an article on "Dramatic America," in which he says so many pleasant things about us that we shall feel like overlooking some of the oddities that marked his sojourn in the metropolis last season.

Mr. Scott expresses appreciation for his kind treatment here, and adds that "the only slights, rebuffs and gratuitous insults—unnecessary and brutal—that I received in America were from English artists, and they were unpardonable."

At the Players, the Lambs and the Lotos Mr. Scott "found a complete absence of all that petty jealousy, the sneering, the slandering, the miserable backbiting that we discover in Modern Bohemia. In New York to-day there are the kind of 'pals' and 'chums' and 'dear boys' that we used to find in London in 1800. They try to get on together, and are not ashamed to roll logs for a companion in distress."

Of the American public Mr. Scott says: "What they will not endure is the self-advertising, notoriety-hunting actress, whose whole career is Réclame, Réclame, Réclame! They don't want immoral plays or nasty plays, or dull and dirty plays, or any vicious form of art any more in New York than they do in London. But in every city in the world there is a crowd found who will follow a crazy creature flaunting the flag of immorality in order to collect vagabondage and ragamuffins."

Mr. Scott's remarks, in so far as they apply to the body of discriminating and intelligent American playgoers, are quite true; wherefore, it must follow that the immoral, nasty, dull and dirty plays which certain managers exploit are sought by the prurient minded only; that these managers seek chiefly the support of that class, and that they deliberately debase and debauch the stage for gain. This being so, why does Mr. Scott extol the particular manager who, more than any other, is responsible for the importation and production of dramatic filth?

During the past week numbers of out of town managers have arrived in New York. Ostensibly they are here for business, and they do devote a portion of their days to filling time; but they chiefly view the Summer visit as a matter of pleasure, and they go the round of roof-gardens, vaudeville shows, near-by resorts and other hot weather diversions with gusto and enjoyment. It is a curious fact that the stranger within our gates finds an infinity of recreative pursuits at a period of the year when the confirmed New Yorker finds the city only hot, lifeless and dispiriting.

After David Henderson secured the lease of the Schley Theatre last week M. B. Leavitt formed the company that will operate it, and thus he becomes active again in theatre control.

The association of Messrs. Henderson and Leavitt ought to be successful. Mr. Henderson is an expert producer and Mr. Leavitt has had forty years' experience in management.

Indeed, Leavitt was the first American manager to operate on a large scale, both in running theatres and attractions, and many of the men who are now conspicuous in the theatrical business began in subordinate positions in his employ.

He has recovered his health, and at fifty-eight is as energetic as men a score of years younger. Leavitt may have no desire to get "on top" again, for it was the extent of his interests that caused his breakdown five years ago, and he is not looking for an excess of duties and responsibilities; but in connection with David Henderson at the Savoy—as the Schley has been rechristened—his name is likely to be prominent in management again.

Mary E. Wilkins, who has just returned from Europe, is to be represented in the theatre next season by a dramatization of her "Jerome, A Poor Man." This is one of the few works of this gifted writer that is a complete novel, her fame as a graphic describer and remarkable analyst of New England character having been won through the medium of the sketch and the short story.

Jerome is to be staged by Walter E. Perkins, who has been identified for some time with My Friend from India. The name of the dramatist has not been announced, but it is hoped that he will preserve the charms of pathos and sentiment as well as the humor in which the story abounds.

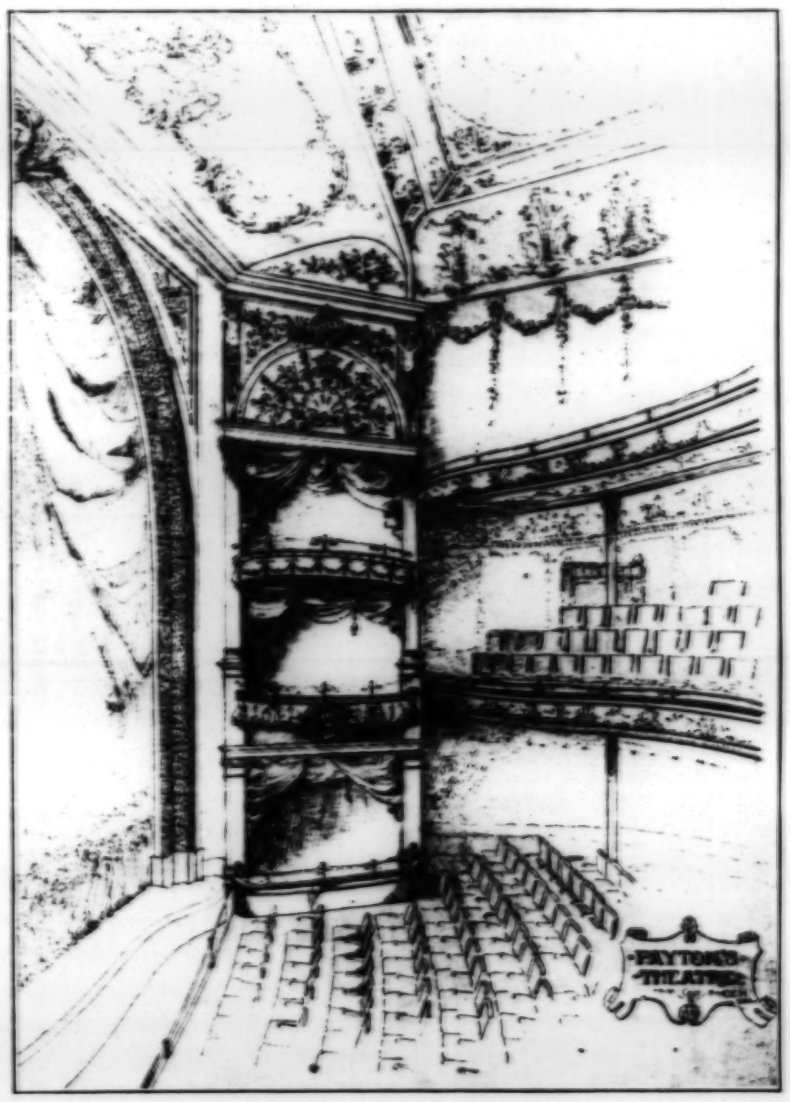
Miss Wilkins has a strong ambition to write plays herself. She wrote a New England drama that was acted by the ill fated Theatre of Arts and Letters, and she has dramatized also some of her own stories, I believe, but these are as yet unacted.

Philadelphia's reputation, as created by the comic weeklies, is sustained in a letter of inquiry received by THE MIRROR the other day, in which the writer—a woman—said: "Kindly inform me as to the whereabouts of Augustin Daly, and the necessary steps for procuring an interview with him at the earliest possible moment."

Eduard Strauss and his orchestra were a frost here a few years ago, but there has been such steady progress in American appreciation of music—whether profound or popular—that the visit of the famous leader next Autumn may be more successful.

The Strauss orchestra under Eduard's leadership plays Viennese dance music inimitably, and if the programmes are made up with a preponderance of Johann Strauss selections they are likely to prove attractive. It was "The Blue Danube" and the "Annen Polka," that pleased New Yorkers when the orchestra played at the Madison Square Garden opening.

When Eduard Strauss leaves the field in which he excels as a leader and challenges comparison with directors of broader and higher musical scope the results are melancholy in the extreme. This is the danger he should avoid next season if he would win the victory that was denied to him the last time.



ACTIVITY IN OTTAWA.

Dr. W. A. Browne, manager of Ottawa's fine theatre, the Russell, who has been in town arranging his bookings for next season, left for home last week. Since last Spring, when a great fire destroyed a large section of Ottawa, the impression has obtained that the immense pecuniary loss caused by the fire would impair seriously the city's value as a theatrical stand. In conversation with a MIRROR man, Dr. Browne corrected this impression.

"During my stay in New York," said he, "I have been asked upon innumerable occasions if, owing to the fire, Ottawa would not be dead, theatrically, for some time to come. On the contrary, Ottawa will be livelier than ever before, and I am confident that the coming season will be a very profitable one with us. The fire's destruction was entirely in the manufacturing district of the city. All the burned property is now being rebuilt, and on a larger scale than before, taking advantage of the great water power facilities. Hence there is employment for all the workingmen, much money in circulation and general business activity in consequence. This state of affairs will be prolonged, as the building operations must continue for a lengthy period, and following it will come an era of permanent prosperity greater than Ottawa has ever known.

"The Russell Theatre was scarcely affected by the fire, as its patrons come mostly from the better residence section, that the flames did not touch. My first attraction after the fire was Frank Daniels, who played to over $1,000. Mrs. Langtry gave a benefit to the fire sufferers that drew an immense audience. The house was sold out several days in advance, and we turned many hundreds away. The season, as a whole, was the best the theatre has had. For the coming season I have booked a large number of excellent attractions, and expect even larger returns."

SUNRISE LAND IN FIREWORKS.

The season of Pain's fireworks at Manhattan Beach opened before a large and delighted audience on June 21, the new spectacle being called Fujiyama; or Japan in Flower and Flame. A pretty Japanese village nestled at the side of the little pond that, in former years, has masqueraded as the Mississippi River, Santiago Bay, the Niagara River, and ever so many other important watery places. Beyond, where San Juan Hill used to be, loomed up the historic cone of Fujiyama, the eminent and industrious volcano that needs no press agent in the land of the sunrise.

The tiny village, bowered in masses of brilliant flowers, looked like a big bouquet. There was a carnival going on with Japanese music and dances and no end of local color, picturesque little boats flitting about on the tranquil pond, and everything aglow with the gleam of countless bright hued lanterns. Of course peaceful, beautiful, reeking with contentment as was this charming picture, it was a cinch that there was trouble ahead. There always is in Pain's spectacles. And sure enough, before long, old Fujiyama began to smoke up with sundry rumblings and earthquakes and fire spittings, eventuating in a wild, terrible volcanic eruption of flame and lava and no end of noise to great applause.

Then came the usual wind up of pyrotechnics, bombs, mines, rockets, pinwheels, and set pieces, which were bigger, brighter, and better than ever.

PAYTON'S THEATRE.

On this page is found a picture of the interior of Payton's Theatre, situated at Lee Avenue and Taylor Street, Brooklyn. The theatre was formerly the Lee Avenue Academy, but hardly a vestige of the old house now remains. Corse Payton is rebuilding it at a cost of $47,000, not including the price paid for the building and ground. When completed it is promised that it will be the handsomest and most modern theatre in Greater New York. The chairs are of special make, and the comfort of the patrons has been studied, as each seat will be 21 inches in width. A special design in carpet will be used, Mr. Payton having it made by one of the leading carpet manufacturers of the country. Even the chairs used in the private boxes will be of special design. In fact, beauty, comfort, and originality are the features considered by Mr. Payton. The theatre will open on Sept. 3 with the Corse Payton Stock company, headed by Mr. Payton and Etta Reed. The theatre is being rebuilt on plans made by J. B. McElfatrick and Son.

ESTHER LYON.

On THE MIRROR'S first page this week is an excellent picture, by Falk, of Esther Lyon, one of the most successful of stock leading women. Three years ago after having played many leading parts with Charles Frohman's company, Nat C. Goodwin, William H. Crane, Jacob Litt, and other prominent managers, Miss Lyon became the leading lady of the Meffert Stock company at Louisville, Ky., where she proved so great a favorite that she was re-engaged and played for a period of sixty-seven weeks. Last season her popularity in New Orleans, La., was even greater than she had before enjoyed. Her versatility was shown by distinct hits made as Lygia in Quo Vadis, Sapho, Camille, Juliet in Romeo and Juliet, Agnes Rodman in Men and Women, Mrs. Dacar in Lost, 24 Hours, Ginn in The Devil's Mine, Trilby, Madame Sans Gene, Gloriana, Jane, Roxane, and other characters. Miss Lyon has been engaged for a third season in Louisville to play the leads with the Meffert-Eagle Stock company.

Chas. A. Watson, agent, at liberty, MIRROR.

PERSONAL.

CLARKE.—George Clarke, the well-known actor and stage director, who was connected with Augustin Daly's company for many years, has decided to go into vaudeville. He was to have made his debut at the Walnut Street Theatre, Philadelphia, this week, but the collapse of the enterprise upset his plans.

MACKAYE.—Jessie Mackaye will be featured with Jefferson de Angelis next season in a new musical comedy, with book by Charles Klein, in which Mr. De Angelis will star under the management of Everett R. Reynolds. Miss Mackaye has gained prominence by her excellent work with De Wolf Hopper's company.

CONOR.—Harry Conor has returned from Australia by way of Paris and London. He will be seen here next season, it is said, under William A. Brady's management, and means later to go back to Australia with a company of his own.

BRAGGINS.—Nellie Braggins and John W. Gantz, non-professional, were married in St. Louis on June 21.

CLARK.—Hilda Clark, who has spent the past Winter studying music in Paris, has signed as prima donna of the Bostonians for next season.

FOX.—Della Fox is rapidly regaining her health at a sanitarium at Astoria, N. Y.

MANNERING.—Mary Mannering will present next season, besides Janice Meredith, a dramatization of Anthony Hope's novel, "The Heart of the Princess Osra," made by Edward Rose.

MODJESKA.—Madame Helene Modjeska arrived on June 16 at her country place in Orange County, California, where she will rest for the Summer.

MARLOWE.—Julia Marlowe has gone to her cottage in the Catskills for the Summer.

EVANS.—Lizzie Evans has decided to forego her vaudeville engagements for next season and will be featured as Georgia in A Romance of Coon Hollow and to star in a new version of Fogg's Ferry.

TANNER.—Cora Tanner, according to report, is to forsake the dramatic for the operatic stage. Miss Tanner sang with much success at the Professional Woman's League meeting last week.

BERNHARDT.—It is said that Sarah Bernhardt, in her tour of America with Coquelin next season, will receive five thousand francs ($1,000) for each performance and a percentage of the receipts, above a certain amount. In addition, all her expenses will be paid.

KRONOLD.—Selma Kronold, late prima donna of the Castle Square Opera company, will, upon the advice of her physician, rest all of next season.

YOUNG.—James Young has gone to the home of his parents, near Baltimore, to spend the Summer.

GOODWIN.—Nat C. Goodwin took an overdose of morphine at Butte, Mont., on Friday, and narrowly escaped death. A physician had prescribed morphine for insomnia, and the comedian took too much of it. Mr. and Mrs. Goodwin (Maxine Elliott) are now on their way to New York.

ELLIOTT.—Gertrude Elliott has been engaged as leading lady with Forbes Robertson next season.

ENGEL.—Marie Engel arrived from Europe on Saturday for a visit to her Western home.

PAPPENHEIM.—Madame Eugenie Pappenheim will sail for Europe on June 30 for two months' travel in Germany, Austria, Switzerland and France. She will return to New York early in September.

AYRES.—Alfred Ayres was a guest at the Forrest Home on June 14, and was happily entertained.

REHAN.—Ada Rehan sailed for England on June 20. She did not know whether or not she would play while on the other side.

REIFFARTH.—Jennie Reiffarth is ill with pneumonia at the home of her sister in this city.

FERNANDEZ.—Bijou Fernandez is convalescent after an operation for appendicitis. She is at the Summer home of her mother, Mrs. E. L. Fernandez, at [illegible], N. Y.

ELLSLER.—John Ellsler, the veteran player, is at a sanitarium in Philadelphia, undergoing a painful operation.

CURRENT AMUSEMENTS.

Week Ending June 30

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), Closed Sat., May 5.
OLYMPIC (3d Ave. nr. 130th St.), Closed Sat., May 19.
HARLEM OPERA HOUSE (209-211 West 125th St.), Closed Sat., May 19.
KURTIS AND SEAMON'S (209-211 West 125th St.), Closed Sat., June 2.
PROCTOR'S HARLEM (125th St. nr. Lexington Ave.), Closed Sat., May 12.
DIETRICH'S GARDEN (116th St. and Broadway), OLIVETTE.
ST. NICHOLAS GARDEN (Columbus Ave and 66th St.), FRANZ KALTENBORN CONCERTS—2d Year—4th Week
LENOX LYCEUM (Madison Av. and 59th St.), H. M. S. PINAFORE AND CAVALLERIA RUSTICANA.
PROCTOR'S PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—2:30 to 10:45 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
NEW YORK (Broadway and 43th St.), QUO VADIS—12th Week—99 to 96 Times.
CHERRY BLOSSOM GROVE (Broadway and 45th St.) Opened Mon., June 4—VAUDEVILLE—4th Week.
CRITERION (Broadway and 44th St.), Closed Sat., June 9.
BERKELEY LYCEUM (27 West 44th St.), Closed
VICTORIA (Seventh Ave. and 42d St.), Closed Sat., April 28.
VICTORIA ROOF, Opened Mon., June 4—VAUDEVILLE—4th Week.
REPUBLIC (205-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed Sat., May 26.
MURRAY HILL (Lexington Ave. and 41st St.) Closed Sat., June 9.
BROADWAY (Broadway and 41st St.), Closed Sat., May 12.
MENDELSSOHN HALL (154 West 40th St.), Closed.
EMPIRE (Broadway and 40th St.), Closed Sat., May 19.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed Wed., April 25.
CASINO (Broadway and 39th St.), THE ROUNDERS—Revival—1st Week—1 to 7 Times.
CASINO ROOF—Opened June 9—VAUDEVILLE—3d Week.
KNICKERBOCKER (Broadway and 38th St.), Closed Sat., May 19.
HERALD SQUARE (Broadway and 35th St.), Closed Sat., May 5.
GARRICK (35th St. East of Sixth Ave.), Closed Sat., June 16.
KOSTER & BIAL'S (145-149 West 34th St.)—Closed.
KOSTER & BIAL'S ROOF—Opened June 5—VAUDEVILLE—4th Week.
SCHLEY (112 West 34th St.), Closed Sat., April 28.
MANHATTAN (1285-1287 Broadway), Closed Sat., May 12.
THIRD AVENUE (Third Ave. and 31st St.), Closed Sat., June 2.
BIJOU (1229 Broadway), Closed Sat., April 28.
WALLACK'S (Broadway and 30th St.), Closed Tues., May 29.
DALY'S (Broadway and 30th St.), Closed Sat., June 2.
WEBER & FIELDS' (Broadway and 29th St.), Closed Sat., May 5.
COMIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (313-314 Eighth Ave.), Closed Sat., May 26.
MADISON SQUARE (24th St. nr. Broadway), Closed Sat., April 28.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed Sat., May 12.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat., June 2.
IRVING PLACE (Southwest cor 15th St.), Closed Mon April 30.
FOURTEENTH ST. (14th St. nr Sixth Ave.), Closed Sat., May 12.
KEITH'S (East 14th St. nr Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), Closed Sat., June 9.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:00 to 11:00 P. M.
DEWEY (126-132 East 14th St.), Closed Sat., June 2
STAR (Broadway and 13th St.), Closed Sat., June 2.
GERMANIA (147 East 8th St.), Closed Mon., May 7.
LONDON (225-227 Bowery), Closed Sat., June 9.
PEOPLE'S (199-203 Bowery), Closed Sat., June 16.
MINER'S (165-169 Bowery), Closed Sat., May 26.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed Sat., June 2.
PARK (295 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), Closed Mon., May 28.
NOVELTY (Driggs Ave. and South 4th St.), Closed Mon., May 7.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed Sat., June 2.
PAYTON (Lee Ave., opposite Taylor St.), Now Being Rebuilt.
UNIQUE (194-196 Grand St.), Closed Sat., June 16
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (435-441 Bedford Ave.), Closed Sat., April 28.
STAR (501-507 Jay St., nr. Fulton St.), Closed Sat., June 16.
EMPIRE (101-107 South 6th St.), Closed Mon., May 7.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.
GAIETY (Broadway and Middleton St.), Closed Sun., May 20.
LYCEUM (Montrose Ave. and Leonard St.), Closed Sat., May 26.
BIJOU (Smith and Livingston Sts.), Closed Sat., May 19.
MONTAUK (585-587 Fulton St.), Closed Sat., June 2.
MUSIC HALL (Fulton st. and Alabama Ave.), Closed Sun., May 13.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Lenox Lyceum—The Mikado.

A Summer season of opera was inaugurated at the Lenox Lyceum, June 18, by a company under the management of George A. Blumenthal. The opening bill was The Mikado, that was sung acceptably before a large audience. The hit of the performance was made by R. E. Graham, who was genuinely funny in the title part. Edwin A. Clark has a rich bass voice, and sang well as Pooh Bah. The same cannot be said of George M. Tallman, the Nanki Poo, who in both voice and acting was unsatisfactory. William Blaisdell was an amusing Ko Ko. Yum Yum was sung by May Fiske, a very young woman, heretofore a farce-comedy and vaudeville soubrette. She is pretty and has an engaging manner, but her acting is crude as yet, and her voice is unpleasantly shrill. Bertha Hayden was excellent as Pitti Sing, and Hattie Arnold capable as Katisha. Estelle Wilmotte as Peep Boo and Charles Arling as Pish Tush, did creditable work. The chorus was small in numbers, but of much merit vocally. Eugene Rautenberg conducted.

Preceding the opera there was a short vaudeville bill. It included May Fiske, who rendered Scotch ballads attractively; Al. H. Raymond, German dialect comedian, who was tiresome, and the Keystone Quartette. A promenade concert followed the opera. The orchestra during this part of the evening was directed by Sidney H. Horner.

This week a double bill, Pinafore and Cavalleria Rusticana, is given, and Hubert Wilkie makes his first appearance with the company. The Lenox Lyceum is a delightfully cool place, and with the present attraction one can pass an evening there happily.

Casino—The Rounders.

Last Summer's Casino success, The Rounders, was happily revived at the same theatre last evening before a large audience in spite of sweltering temperature. Thomas Q. Seabrooke, featured in the present production, repeated his former hit as Maginnis Pasha, one of the best characterizations he has ever vouchsafed. Phyllis Rankin, too, was in her original role, Thea, making the same old success, and Sol Solomon once more scored largely by his absurd idea of an idiotic cornetist.

The new ones in the play were headed by Joseph Herbert, who essayed Dan Daly's former part, Duke de Paty du Clam, and made an unqualified success, playing it very differently from Mr. Daly, but with all his own quaint humor and facility. Then there was sweet Madge Lessing as Priscilla, Irene Bentley as Stella, Susan Drake as Adele, Trixy Friganza as La Paloma, Sarah McVicker as Madame Seraphine, Zella Frank as the Callboy, Dave Lewis as the German band leader, and Harry Stuart as the Marquis—all capital and all much applauded.

The comedy went as merrily as ever, and it is expected to continue at the Casino until The Cadet Girl is ready to follow.

Dietrich's Opera Garden—Olivette.

The American Opera company put on Audran's Olivette last Wednesday in a highly satisfactory manner. The stage and acoustics are both somewhat inadequate, but notwithstanding these obstacles the crowded house thoroughly enjoyed the performance.

J. Aldrich Libbey as Valentine was excellent, and Belle Travers sang the title-role with charm, skill and care. Edith Hutchins' Countess of Rousillon was acceptable, dramatically, and displayed a good voice. Otis B. Thayer's comic efforts were effective, Jules Cluzetti gave an excellent portrayal of the Duc Des Ifs, and Carlton S. King deserves praise for his conscientious work as De Merrimac. The rest of the cast and the chorus were all capable. Boccaccio is in preparation.

At Other Playhouses.

NEW YORK.—Quo Vadis, instead of closing Saturday, as had been announced, is continued indefinitely.

MANHATTAN BEACH THEATRE.—The season of the seaside theatre at this popular resort opened on Saturday evening when A Runaway Girl was presented with James T. Powers and nearly all of the cast seen recently at Daly's. Primrose and Dockstader's Minstrels July 9.

ACTORS' CHURCH ALLIANCE RECEPTION.

The June reception of the Actors' Church Alliance was held last Thursday evening in the Parish House of St. Chrysostom's Church. The attendance was larger than at any of the previous receptions, and the widening interest in the Alliance was evidenced by the presence of many persons of prominence in both the church world and the stage world. The programme of the evening included an address of welcome by the Rev. Dr. Sill, songs by Mrs. Sidney Rosenfeld, recitations by Mrs. W. G. Jones, Mr. Catlin and two little children of St. Chrysostom's School, and songs by Herbert Wilke, to which his daughter played the accompaniments. After the performance refreshments were served and dancing was indulged in until midnight. Among those present were Rev. Walter Bentley, Rev. J. W. Buckmaster, Rev. T. H. Sill, F. F. Mackay, Aunt Louise Eldridge, Kate Claxton, Isabelle Evessen, Myra Brooks, Mr. and Mrs. Sydney Rosenfeld, Mr. and Mrs. J. L. Saphora, Mr. and Mrs. Giles Shine, Mr. and Mrs. David Steele, Canon Knowles, Rev. Dr. Warren, Howard Kyle, Ada Gilman, Carl Haswin, Mrs. Beaumont Packard, Spencer Cohen, William Courtleigh, George Stryker, Mr. and Mrs. Eugene Jepson, Hubert Wilke and Miss Wilke, Kate Denham Wilson, Kate Wilson, Mrs. Robert Mantell, Mrs. Sol Smith, Rosa Rand, W. D. Stone, Harry English, and John Ottey.

MR. HENDERSON SECURES THE SCHLEY.

David Henderson obtained a ten years' lease of the Schley Theatre, recently opened to the public by Messrs. Farrell and Sullivan, in West Thirty-fourth Street. The house hereafter will be known as the Savoy, and will be operated by a corporation known as the Savoy Theatrical Company, of which M. R. Leavitt will be the president and Mr. Henderson the managing director.

It is understood that the attractions to be presented will be of a light musical character, and that the house will be opened to the public under the new management early in September. The conditions of the lease involved, it is said, a deposit of $15,000, and the annual rental is placed at $26,000.

Mr. Henderson's past experience as the director of some of the best places of amusement in the United States and as a producer of musical entertainment, which in scenery, costumes and ensemble have never been surpassed in this country, eminently fit him for guiding the destinies of a New York playhouse of this description. Under his guidance the Chicago Opera House, the Duquesne, Pittsburgh; the Broadway, Denver; the Auditorium, Kansas City; the Schiller, Chicago, and other theatres in the West, enjoyed gratifying prosperity. No spectacular productions have ever surpassed the popularity of The Crystal Slipper, Ali Baba, Blue Beard, Jr., Sinbad, The Arabian Nights, and Aladdin, Jr.

COMPANIES CLOSING.

Alden Benedict's two Quo Vadis companies, on June 2, after having given over 700 performances of Charles W. Chase's version of the play. Next season Mr. Benedict will have four Quo Vadis companies on the road, all opening early in August. Fabio Romani will also go on the road again with Walter Lawrence in the title role and Martha Beaufort as Nina, under Mr. Benedict's management, being his twelfth season with that play.

The Lees, at Redding, Cal., on June 9. Mr. and Mrs. S. A. Lee, and C. B. Westover, manager of the company, have gone to Santa Cruz, Cal., where they have taken a cottage for the Summer.

The Gaskell Stock company closed its season June 23, at Traverse City, Mich.

William Owen closed his tour in A Gilded Fool at Kenosha, Wis., June 16.

Hubert Labadie closed his season at Cheboygan, Mich. His regular season will open in Michigan in September, playing West and South to the coast. New scenery and electrical effects are in preparation for Mr. Labadie's Faust. He will have a strong company, with Mary Van Tromp as Marguerite.

The Maxwell Stock company closed at Alpena, Mich., June 16.

AMONG THE DRAMATISTS.

Langdon McCormick, author of Toll Gate Inn, has completed arrangements with John R. Stirling to produce his new domestic drama, Me and Mother. Mr. McCormick will himself present the play in September.

Harry B. Marshall is writing a new farce-comedy for production next season.

The version of Les Miserables that Liebler and Company will produce next season, with Wilton Lackaye as Jean Valjean, has been made by Mr. Lackaye himself. Prior to the production Mr. Lackaye will appear with Sarah Crowell Le Moyne as Geoffrey Middleton in The Greatest Thing in the World during her engagement at Wallack's.

Alice E. Ives has written a new play, A Southern Rose, that probably will be produced next season.

J. H. Shepard has completed a four-act Colonial play, entitled The Sheaf of Arrows. The scenes are laid at Fort George, a trading post on the upper Hudson, in the year 1630.

FAIRS AND CARNIVALS.

The Union County, O., Agricultural Society will hold its annual fair at Marysville, O., Oct. 2-5. Privileges will be let to all classes of tent shows. J. C. Kitner is president and William Titsworth secretary.

The Marshall, Mo., street fair will occur Sept. 10-15. The officers are Joseph Hamil, president; Henry Lowenstein, treasurer; H. H. Downing, vice-president; J. C. Patterson, secretary; Martin Lyons, assistant secretary.

The Champaign County Agricultural Fair will be held at Champaign, Ill., Aug. 28-31. Officers: H. H. Harris, president; John N. Beers, secretary; J. Manley Clark, treasurer.

The Piatt County Agricultural Society will hold a fair at Monticello, Ill., Aug. 15-17. Officers: W. H. Kratz, president; C. A. Tateman, secretary and treasurer.

The Annual Carnival at Springfield, Ill., is expected to be a greater success this year than ever before. It will be held Sept. 24-29. Fred Buck is president of the Carnival Association.

The Topeka, Kan., Street Fair and Carnival, held May 28-June 2, was a decided success. There were over 40,000 paid admissions, though the population of Topeka is but 30,000. The fair was conducted by the International Exhibition Company, of which Dr. C. D. Gray is manager.

Stockton, Cal., will hold a free street fair June 26-July 4. Orrin S. Henderson is president; Fred M. West, first vice-president; E. W. S. Woods, second vice-president, and D. A. Guernsey, treasurer. The chairmen of the committees are: Finance, M. P. Stein; reception and entertainment, A. J. Turner; transportation, C. B. Brown; decoration, M. Levy; secret societies, W. H. Mallory; programme, D. M. Jones; music, W. W. Westby; press, J. D. Peters; advertising, J. A. Sanford; street attractions, C. A. Boehme; hotels, W. J. McCullum; sports, G. E. Gatta.

The Dunkirk, Ind., Free Street Fair will occur July 3-5. M. H. Sloan is president and W. H. M. Smith secretary. The chairmen of committees are: O. C. Teague, amusements; William Peebles, privileges; M. H. Hart, fireworks; William A. Pfister, music; S. A. Wilson, transportation. The Great Western Outdoor Attraction Company and others are engaged for free exhibitions. Amusement and stand privileges are being taken rapidly.

The Orwigsburg, Pa., Fair will be held Aug. 28-31. J. T. Shoener is president; A. E. Brown, secretary, and H. S. Albright, treasurer, of the Orwigsburg Agricultural and Horticultural Society, under whose auspices the fair is held.

The Richland County Fair will take place at Mansfield, O., Sept. 10-15. Jerry Needham, of Lexington, O., is president, and W. H. Gifford, of Mansfield, secretary.

A street fair under the management of the Third Brigade Band was opened at Pottsville, Pa., June 18. The Canton Carnival Company's midway is the attraction, and is drawing large crowds and giving satisfaction. Colonel Gaskill, manager, has an army of good entertainers. The 90 feet high dive in 3 feet of water, the spiral hall and fireworks, the Indian village, an electric fountain, and the trained animals are the leading features. The weather has not been the best, having been showery every day.

The Pennsylvania State Fair Association, at Bethlehem, Pa., of which Walter J. Lovatt is manager and Henry A. Groman secretary, holds its annual June racing event 26-29.

A street fair was held at Williamsport, Pa., June 16, under the auspices of the I. O. O. F. Business was not up to expectations, though the attractions, furnished by Colonel Gaskill, were interesting.

The Columbia County Fair will be held at Portage, Wis., Sept. 18-20. J. H. Wells is manager.

The dates for the New York State Fair, at Syracuse, are Aug. 27-Sept. 1.

Webster City, Iowa, is preparing for a monster carnival and inter-State industrial fair, to be held on Aug. 14-17. The best of talent is being engaged by the management.

A street fair is being held this week at the Slow Driving Park, Binghamton N. Y., under the auspices of Watrious Post, G. A. R.

Secretary T. A. Martin, of the Georgia State Fair, that will be held at Piedmont Park, Atlanta, Oct. 10-27, is in New York booking amusements.

An industrial street fair and carnival will be held at Poughkeepsie, N. Y., under the auspices of the Poughkeepsie Bicycle Club, July 9-14. The executive committee consists of G. V. L. Spratt, chairman; Walter S. Post, and Andrew Fraleigh. The fair will be held on Quaker Lane and Darrow Park, and a prominent feature will be an industrial exhibition by manufacturers, merchants and business men generally, with competition for prizes in several departments, special attention being given to demonstrations. The midway will be managed by Frederick A. Thomas, and eleven attractions have already been booked, including the sensational Bosco, a snake eater. The free attractions include the Black Patti Quartette, the Arabian jugglers, and others.

Bryan and Martin, managers of the Ashland, Ky., Theatre, are arranging for a street fair and merchants' carnival for the week of July 2. Will S. Heek, of Cincinnati, will have charge of the amusements.

The Elks' Street Fair and Merchants' Carnival, at Olean, N. Y., closed on June 16. It was a pecuniary success.

The sixty-first annual fair of the Tompkins County Agricultural Society will be held at Ithaca, N. Y., Sept. 11-14. The officers are: Albert H. Pierson, president; A. J. Howland, first vice-president; Bert T. Baker, secretary; Willard B. Georgia, treasurer.

The indications for the Elks' street fair and carnival, which is to be held in Albany, N. Y., the latter part of July, point to a grand success. The proceeds are to be devoted to a fund for the erection of a contagious disease hospital, but a percentage will be retained for the Elks' beneficiary fund. A large number of merchants and manufacturers will make exhibits in Industrial Street. H. L. Leavitt will have charge of the official programme, and a daily paper edited and managed by a local newspaper man will be printed on the grounds.

The Odd Fellows' Street Fair, at Gloversville, N. Y., opened June 9 with the following bill, which drew large crowds: Madge Johnson, Owly Randall, John Peck, and the Esmeralda Sisters. The cinecograph, under the management of Montanyne and Goodrich, is one of the most interesting attractions of the fair.

The Clark County Fair, at Springfield, O., is to be held Aug. 21-24. John S. Bird, of Springfield, is secretary, and T. L. Calvert, of Selma, chairman of the Committee on Privileges.

The Tri-State Fair will be held at Toledo, O., Aug. 27-31. Besides the fair proper, a number of special attractions are also offered. W. R. Geroe is president and T. B. Tucker secretary of the association.

The St. Paul, Minn., Elks' Midsummer Exposition and Carnival opened on June 18 in the presence of an immense crowd. The exposition was inaugurated by a parade three miles long, the finest ever seen in the city. The occasion was made a general holiday in St. Paul. The beautiful entrance arch and the elaborate display in the booths are features of the carnival. The Midway attractions are good and draw large patronage. The fair will continue till June 30.

SAID TO THE MIRROR.

THEODORE KREMER, Cologne, Germany: "On a table in the Horticultural Garden here I found unexpectedly a recent issue of THE MIRROR. It was like meeting a dear old friend. I go from here to Vienna and Constantinople and then return to New York."

GOSSIP OF THE TOWN.

George E. Mello was made an Elk at Syracuse on June 21.

Edward N. Hoyt gave a Shakespearean recital before a large audience in the Christian Church at Marion, N. Y., last week, under the auspices of the Y. P. C. E. Society. He has been requested to repeat the entertainment.

The Pearl of India, a new comic opera composed by A. Finkelstein, will be produced in the Autumn under the management of J. C. Breil.

George A. Nichols and Edna A. Mitchell, of the Mitchell Sisters, were married by a justice of the peace at Jersey City, N. J., on June 23.

F. C. Whitney has purchased the scenery used in the Herald Square production of Quo Vadis. He will send three Quo Vadis companies on the road next season.

Grace Hopkins, who made a success last season in the leading role of The Dairy Farm, has been re-engaged for the part next season.

"Aunt" Louisa Eldridge is very proud of her grandson, who graduated on Thursday from the Brooklyn High School with honors, delivering an original oration on "Our National Ensign." Of course, anything on the subject of the American flag always makes "Aunt" Louisa's patriotic soul rejoice, hence her great pride in her grandson.

Mrs. Harriet F. Neffen has issued invitations for the marriage of her daughter, Pauline Willard and Alfred T. M. de Lisser, in this city on July 2.

Emma Field, who has been ill, has regained her health.

Charles E. Blaney is preparing to send out next season two companies in The King of the Opium Ring, one company in A Female Drummer, and one company in Across the Pacific. The last named company will be headed by Harry Blaney and will include Robert Gaillard, Leslie Matthews, Johnny Williams, J. P. Tucker, Frank Sanford, John Carlyle and Pearl Seward. For The King of the Opium Ring Mr. Blaney has engaged Howard Truesdell, Edward Le Saint, W. J. Dickson, George Blakeley, James J. Flannagan, the Schrode brothers, Rachel Dean, Lizzie Mulvey, and Ada Boshell.

Louis N. Parker's translation of Rostand's L'Aiglon, in which Maude Adams will be seen here, will be in five acts, instead of six, as in the French, Mr. Parker having combined the second and third acts of the play.

J. P. Home, manager of the Seattle, Wash., Theatre, is in town.

Master Daniel McCarthy, son of the late Dan McCarthy, the Irish comedian, has just graduated from a military school. Master McCarthy has not been on the stage, and says that he has no theatrical aspirations.

Mrs. C. T. Nichols (Mary Berrell), formerly well-known in the profession, has been paralyzed for the past two years. She is at her home, 124 Schermerhorn Street, Brooklyn, N. Y.

Maurice Freeman and wife, Nadine Winston, have cancelled their contracts with Koerne's Garden, St. Louis, Mo., owing to the car strike. They will start for the East in a few days.

W. S. Gilbert applied in London on Friday for an injunction to restrain Janette Steer from playing Pygmalion and Galatea at the London Comedy Theatre. Mr. Gilbert complains that Miss Steer has altered the business of his play. The case was adjourned for a week.

Mercita Esmond has fully recovered from her recent attack of bronchitis.

Mrs. Adam Forepaugh and Walter Nagle were married in Philadelphia last Wednesday, and sailed for Europe on Thursday.

The promoters of the Masonic Temple and theatre, to be built at Kane, Pa., met recently and elected these officers: President, Geo. W. Neula; Vice-President, C. H. Heim; Secretary, F. M. Brooder; Treasurer, W. S. Calderwood. The following were appointed as a committee to procure plans and specifications: Geo. W. Neula, A. B. Cohn, C. H. Heim.

LETTER TO THE EDITOR.

An Actor Entertains Children.

NEW YORK, June 18, 1900.

To the Editor of The Dramatic Mirror:

SIR.—Permit me to inform you that on Flag Day, June 14, Mr. George Morton, at one time at Daly's Theatre, this city, much to our surprise and delight, visited our school and in the grammar department voluntarily recited humorous dialect selections, also serious and heroic pieces, concluding with "The Star Spangled Banner."

Mr. Morton repeated the favor in the primary department this morning. That the children and all were more than pleased goes without saying. Such a treat from a professional actor has evoked this communication and has been the means of placing us in closer touch with the profession which your paper represents.

JOHN F. CONDON,
Principal Public School 32, 257 West Thirty-fifth Street, New York.

Married.

FOREPAUGH—NAGLE.—In Philadelphia, on June 20, Mrs. Adam Forepaugh and Walter Nagle.

GANTZ—BRAGGINS.—John W. Gantz and Nellie Braggins, in St. Louis, Mo., on June 21.

HUNT—COHEN.—Henry I. Hunt and Lillia Cohen, at Minot Hall, Mass., on June 16.

LOTHIAN—JAMES.—T. R. Lothian and S. Lillian James, in Boston, Mass.

McDONALD—HEINDL.—Harry W. McDonald and Ida Marie Heindl, in New York city, on June 12.

MURDOCK—AKASS.—At Chicago, Ill., John Murdock and Grace Akass ("The Girl with the Auburn Hair").

NICHOLS—MITCHELL.—Edna A. Mitchell and George A. Nichols at Jersey City, N. J., June 23.

RAYMOND—CORNELL.—Harry E. Raymond and Alice Cornell, at Springfield, Ill., June 14.

THOMPSON—ASKLING.—Walter S. Thompson and Alma Askling, in Denver, Col., on June 13.

WATSON—POWERS.—Harry B. Watson and May Powers, in Brooklyn, N. Y., on June 18.

Died.

BAKER.—Clara Baker, at Detroit, Mich., May 15, of typhoid malaria.

DA COSTA.—Antonio Da Costa, in Philadelphia, June 15.

GAYLORD.—J. B. Gaylord, at Independence, Ia., on June 7, of dropsy, aged 59 years.

LAMSON.—Jonas G. Lamson, at Phœnix, Ariz., on June 9, aged 77 years.

LEDYARD.—On June 21, by drowning, near Toledo, O., Arthur Ledyard.

LEHMANN.—Augusta Lehmann, at Santa Cruz, Cal., June 12; aged eighty years.

LEONARD.—John Leonard, Sr., father of J. Edwin Leonard, on June 16, of heart failure, aged 70 years.

MURTHA.—Mrs. Frank R. Murtha (Mary T. Murtha), in New York city, on June 18, aged 58 years.

POLK.—Mrs. J. B. Polk (Julia Parker), in Baltimore, Md., on June 20, of apoplexy.

SCOTT.—Annie Scott, at Belvidere, Ill., June 16.

SONTAG.—Carl Sontag, in Berlin, June 24.

SMITH.—At South Bend, Ind., Edward Smith (Kinney), of Manchester, Eng., aged 36 years.

VAN ALLEN.—Mrs. M. L. Van Allen, mother of Mrs. W. C. Masson (Brownie Welles), near Albany, N. Y., on June 11.

A GREAT DRAMATIC LIBRARY.—I.

The distribution of the contents of the noted library of the late Thomas J. McKee at sale by auction, as has been announced, is to take place during the coming Fall and Winter. It contains many treasures and specialties, in various walks of literature that were not to be found in the famous Daly collection; and there is no doubt that they will be eagerly competed for by the collector and the amateur.

There is, probably, nothing in English literature that illustrates so vividly the manners and customs, habits, etc., of the English people as do old English plays. Mr. McKee's library was remarkably rich in this respect, probably richer than that of any other American collector. It is safe to say that no such collection has ever before been offered in an American auction room.

The limited space at our disposal will not admit of an enumeration of all the plays contained in this collection, but the following may be cited, among others of great rarity, showing the great taste and judgment of the late owner.

All the plays mentioned below were printed before the year 1700:

ACTÆON AND DIANA. With a pastoral story of the nymph Œnone, followed by the several conceited humors of Bumpkin the huntsman, Hobbinal the shepherd, Singing Simkin, and John Swabber the seaman. 4to, n. d. (By Robert Cox.)

The story is taken from Ovid's "Metamorphoses." The piece was afterward published in the "Wits; or, Sport Upon Sport," 1672, and in Chetwood's Collection, 1750.

ADVENTURES OF FIVE HOURS. Tragi-comedy by Sir Samuel Tuke, Bart. 4to, 1664. Translated from the Spanish of Calderon.

Downes, in his "Roscius Anglicanus," says it was written by that gentleman and the Earl of Bristol. It was acted at court, and was played thirteen days successively at Lincoln's Inn Fields in January, 1663, with great applause. Pepys thought highly of this drama, and considered it far superior to Othello.

AGLAURA. Tragi-comedy by Sir John Suckling. 8vo, 1646.

The author has so contrived this play, by means of an alteration in the last act, that it may be acted either as a tragi-comedy or a perfect tragedy. It was played at the Red Bull, Feb. 27, 1661, "the tragical way."

ALBERTUS WALLENSTEIN, late Duke of Fridland, and General to the Emperor Ferdinand the Second. Written by Henry Glapthorne. 4to, 1640.

The plot is merely historical, being built on facts not very distant from the time of writing it.

ALBION AND ALBANIUS. Opera, in three acts, by J. Dryden. 4to, 1691.

The subject of this piece is allegorical.

ALBOVINE, King of the Lombards. Tragedy by Sir William Davenant. 4to, 1629. The scene, Verona.

This was Davenant's first play, and is dedicated to the unfortunate Earl of Somerset.

ALBUMAZAR. A comedy, by Thomas Tomkis. 4to, 1634.

It is a curious and amusing play. Dryden, in his revival of it in 1668, considered it as the original of The Alchemist, and charges Ben Jonson in very positive terms with plagiarism, but without any foundation.

ALL FOR LOVE; or, The World Well Lost. Tragedy by John Dryden. 4to, 1692.

Generally considered the most complete dramatic work of this author.

ALL'S LOST BY LUST. Tragedy by William Rowley. 4to, 1633.

Acted at the Phœnix, in Drury Lane, 1633.

THE AMBITIOUS SLAVE; or, A Generous Revenge. Tragedy by Elkanah Settle. 4to, 1694.

The scene is on the frontiers of Persia.

THE AMBITIOUS STATESMAN; or, The Loyal Favourite. Tragedy by J. Crowne. 4to, 1694.

Esteemed by the author as one of his best, the play met with indifferent success. The epilogue was spoken by Haines, who took the part of La Marre.

AMBOYNA; or, The Cruelties of the Dutch to the English Merchants. Tragedy by J. Dryden. 4to, 1673.

It was a temporary performance, written in the time of the Dutch war to inflame the nation against their enemies; to whom the author hopes, as he declares in his epilogue, to make his poetry not less destructive than that by which Tyrtæus of old animated the Spartans.

AMOROUS BIGOT, with the second part of Teague O'Divelly. A comedy by Thomas Shadwell. 4to, 1690.

Dedicated to the Earl of Shrewsbury.

AMOROUS WAR. Tragi-comedy by Jasper Maine, D.D. 4to, 1648.

The plot is grossly improbable.

ANDROMACHE. Tragedy by J. Crowne. 4to, 1675.

Acted at the Duke's Theatre.

ANTONY AND CLEOPATRA. Tragedy by Sir Charles Sedley. 4to, 1677.

ARGALUS AND PARTHENIA. Tragi-comedy by Glapthorne. 4to, 1639.

The plot is founded on the story of the two lovers in Sir P. Sidney's "Arcadia."

THE ASSIGNATION; or, Love in a Nunnery. Comedy by John Dryden. 4to, 1678.

AURENGE-ZEBE; or, The Great Mogul. Tragedy by J. Dryden. 4to, 1685.

This play is far from being the worst of the writings of the great poet.

THE BALL. Comedy by James Shirley. 4to, 1639.

It was first played in 1632.

THE BASHFUL LOVER. Tragi-comedy by P. Massinger. 8vo, 1655.

There are many beauties scattered through this piece. It was first acted in 1636, and met with fair success, at the Private House, in Black Friars.

BELLAMIRA; or, The Mistress. Comedy by Sir Chas. Sedley. 4to, 1687.

The plot is taken from The Eunuch of Terence. It was at the acting of it that the roof of the theatre fell down. Few were hurt except the author himself, which caused Sir Fleetwood Shepherd to say, "There was so much fire in his play that it blew up the poet, house and all." "No," replied the author, "the play was so heavy, it broke down the house, and buried the poet in his own rubbish."

THE BENEFICE. Comedy by Dr. Robt. Wild. 4to, 1689.

This comedy is stated, on the title-page, to have been "written in his younger days, now made publick for promoting innocent mirth."

THE BIRD IN A CAGE. Comedy by J. Shirley. 4to, 1633.

This is esteemed a good play. It has prefixed to it an ironical dedication to the celebrated Prynne, who had been a most furious antagonist to plays, but was at the time a State prisoner for high misdemeanors.

THE BIRTH OF MERLIN; or, The Child Has Lost a Father. Tragi-comedy by William Rowley. 4to, 1662.

Shakespeare, so the title-page informs us, assisted in this play, which is not very probable.

THE BLACK PRINCE. Tragedy by Roger, Earl of Orrery. Fol., 1669.

First acted in October, 1667, in the presence of the King and the Duke of York, with only partial success, the patience of the audience having been too severely taxed by the reading of a long letter; so much so, that afterward the letter was printed separately for the use of the spectators, and only a slight reference made to it in the play.

THE BLIND BEGGAR OF ALEXANDRIA. A comedy by George Chapman. 4to, 1598.

This was the author's first play, and is neither divided into acts nor scenes. Produced Feb. 12, 1595-96.

THE BLIND BEGGAR OF BEDNAL GREEN, with the Merry Humour of Tom Strowd, the Norfolk Yeoman. Comedy by John Day. 4to, 1659.

Chettle assisted in this play. It was produced in 1600.

BOADICEA, QUEEN OF BRITAIN. Tragedy by Charles Hopkins. 4to, 1697.

It would seem from the epilogue that the morality of the theatre was now improving: "Once only smutty jests would please the town. But now, Heav'n help our trade—they'll not go down!"

THE BONDMAN. An ancient story, by P. Massinger. 4to, 1624.

This is a very excellent tragedy. According to Downes, this was the only play of Massinger revived after the Restoration, until Betterton took a fancy to the part of Paris in The Roman Actor.

THE BRAZEN AGE. A History by Thomas Heywood. 4to, 1613.

All the stories are taken from Ovid's "Metamorphoses."

THE BRIDE. Comedy by Thomas Nabbes. 4to, 1640.

Acted in 1638 at Drury Lane.

THE BROKEN HEART. Tragedy by John Ford. 4to, 1633.

The scene, Sparta.

BURY FAIR. Comedy by Thomas Shadwell. 4to, 1689.

In the dedication the author says that this play "was written during eight months' painful sickness; wherein all the several days, in which I was able to write any part of a scene, amounted not to one month, except some few which were employed in indispensable business."

CÆSAR AND POMPEY. A Roman Tragedy, declaring their wars, out of whose events is evicted this proposition, *Only a just man is a free man.* By Geo. Chapman. 4to, 1631.

In some copies the title-page runs thus: "The Warres of Pompey and Cæsar, out of whose events," etc. This was perhaps a second title-page, issued for some trade reason. Reprinted in 4to, 1653.

CAIUS MARIUS. The history and fall of Caius Marius, a tragedy by T. Otway. 4to, 1692.

Acted at the Duke's Theatre.

CALIGULA, Emperor of Rome. Tragedy by J. Crowne. 4to, 1698.

Acted at the Theatre Royal.

CALISTO; or, The Chaste Nymph. A masque, by J. Crowne. 4to, 1675.

This was written by command of King James II.'s Queen, when Duchess of York, and was performed at court by persons of great quality.

CAMBYSES, King of Persia. A Play in old metre, by Thomas Preston. 4to, n. d. (about 1570).

CATILINE, HIS CONSPIRACY. A tragedy by Ben Jonson. 4to, 1635.

It was revived in December, 1668, on which occasion, observes Pepys, it was produced "most fine in clothes, and a fine scene of the Senate, and of a fight, as ever I saw in my life."

CHABOT, ADMIRAL OF FRANCE. A tragedy, by Geo. Chapman and James Shirley. 4to, 1639.

THE CHANCES. A comedy by the Duke of Buckingham. 4to, 1682.

Pepys gives the following note of its performance under the date of Feb. 5, 1667: "To the King's house, to see the Chances; a good play I find it, and the actors most good in it."

THE CHANGELING. A tragedy by Thomas Middleton. 4to, 1653.

It was revived in February, 1661, "the first time," says Pepys, "it hath been acted these twenty years, and it takes exceedingly."

CHANGES; or, Love in a Maze. A comedy, by James Shirley. 4to, 1632.

Pepys saw this play in May, 1662, noticing that it "hath little in it, but Lacy's part of a country-fellow, which he did to admiration."

A CHRISTIAN TURN'D TURK; or, The Tragical Lives and Deaths of the two famous Pirates, Ward and Dansiker. A tragedy by Robert Daborne, not divided into acts. 4to, 1612.

The story is taken from an account of the overthrow of those two pirates, by Andrew Barker.

THE CID. A tragi-comedy by Joseph Rutter, acted at court, and at the Cock-pit, Drury Lane.

This play is written in two parts, both printed in 12mo; the first in 1637 and the second in 1640. They are transactions at large, and with some alterations, of The Cid of Corneille.

THE CITY NIGHTCAP; or, *Crede quod habes, et habes.* A tragi-comedy by Robert Davenport. 4to, 1661.

It was first acted at the Cock-pit in 1624. It met with very good success.

CLEOMENES; or, The Spartan Hero. A tragedy by John Dryden. 4to, 1692.

Acted at the Theatre Royal.

CLEOPATRA. A tragedy by Samuel Daniel. 4to, 1623.

This tragedy was very much esteemed in its time.

THE COBLER'S PROPHECY. A comedy by Robert Wilson. 4to, 1594.

CŒLUM BRITANNICUM. A masque, by Thomas Carew. 4to, 1634.

This piece was for some time erroneously ascribed to Sir William Davenant.

THE CONFLICT OF CONSCIENCE. An excellent new commedie, etc. Compiled by Nathaniel Woodes, minister in Norwich. 4to, 1581.

This piece is in six acts, and relates to the events of the life of Francis Spira, who was converted to Popery. His death by his own hand, in consequence of his mental distress at his abandonment of Protestantism, occurred about 1548.

CONQUEST OF GRANADA by the Spaniards. A tragedy, in two parts, by J. Dryden. 4to, 1672.

These two plays met with great success when performed. The prologue to the first part was spoken by Nell Gwynne in a broad-brim'd hat and waist belt. This is the opening scene of the prologue:

The jest was first of t'other house's making,
And five times try'd has never fail'd of taking;
This is that hat whose very sight did win ye,
To laugh and clap as though the devil were in ye.
As there for Nokes, so now I hope you'll be
So dull, once more for love of me.

Nokes having appeared in some play, in an enormous hat which pleased the audience so much, as to help off a bad play merely by the effect of it, Dryden caused a hat to be made of the circumference of a coach wheel, and when Nell Gwyn appeared in that strange dress, the house was immediately in convulsions; the King wanted but little of being suffocated with laughter.—*Appendix to Doscres.*

CONSPIRACY AND TRAGEDY OF CHARLES, DUKE OF BYRON, Marshal of France. Two plays by George Chapman. 4to, 1625.

These two plays were objected to by the French Ambassador, and certain incidents were consequently omitted.

THE COSTLY WHORE. A comical History. (Anonymous.) 4to, 1633.

This play has considerable merit.

THE COUNTRY WAKE. A comedy by Thomas Doggett. 4to, 1696.

This play was acted with applause at Little Lincoln's Inn Fields.

THE COUNTRY WIFE. A comedy by William Wycherley. 4to.

Davies observes that in this play is to be found a more genuine representation of the loose manners, obscene language, and dissolute practices of Charles the Second's reign than in any other drama known.

THE COUNTRY WIT. A comedy by J. Crowne. 4to, 1675.

Contains a good deal of low humor, and was a great favorite with King Charles II. Scene, Pall Mall, in the year 1675.

THE COURT SECRET. A tragi-comedy, by James Shirley. 8vo, 1653.

Scene, Madrid. It is dedicated to the Earl of Strafford.

CRŒSUS. A tragedy, by W. Alexander, Earl of Sterling. 4to, 1604.

The scene is laid in Sardis.

THE CRUEL BROTHER. A tragedy by Sir W. Davenant. 4to, 1630.

This tragedy is written in prose. Presented at the Black Friars.

CUPID'S REVENGE. A tragedy by Beaumont and Fletcher. 4to, 1630. Second edition.

Acted at court in January, 1612. Acted, after the Restoration, under the title of Love Despised.

CUPID'S WHIRLIGIG. A comedy, by E. S. 4to, 1607, and 4to, 1616.

The letters E. S. were intended for Edward Sharpam.

A CURE FOR A CUCKOLD. By John Webster and William Rowley. 4to, 1661.

This play was published by Kirkman, but it must have been acted many years before it was printed.

CUTTER OF COLEMAN STREET. A comedy by Abraham Cowley. 4to, 1663.

Pepys notes, Dec. 16, 1661: "After dinner to the opera, where there was a new play, Cutter of Coleman Street, made in the year 1658, with reflections much upon the late times; and it being the first time, the pay was doubled, and so, to save money, my wife and I went into the gallery, and there sat and saw very well; and a very good play it is, it seems, of Cowley's making."

CYNTHIA'S REVENGE; or, Melander's Extasy. A tragedy by John Stephens. 4to, 1613.

The author's name is not on the title-page of some copies. The following lines in one of the commendatory poems would seem to imitate that a person of the name of Swallow was the author:

One swallow makes no Summer most men say.
But who disproves that proverbe made this play.

CYRUS THE GREAT; or, The Tragedy of Love, by John Banks. 4to, 1696.

Acted at Little Lincoln's Inn Fields. This play was at first forbidden to be acted, but afterward came on, and met with very good success. Downes, the prompter, says that Smith, having a long part in it, fell ill upon the fourth day, and died. This occasioned it to be laid aside, and it was not acted afterward.

DARIUS. A tragedy by the Earl of Sterling. 4to, 1604.

This was originally written in a mixture of the Scotch and English dialects; but the author afterward not only polished the language, but even very considerably altered the play itself.

DARIUS, KING OF PERSIA. A tragedy by J. Crowne. 4to, 1688.

It is dedicated to Sir Geo. Hewytt, Bart., probably the person afterward called Beau Hewit.

THE DESERVING FAVOURITE. A tragi-comedy by Lodowick Carlell. 4to, 1629.

Although of no literary merit, it met with great applause, and was acted several times before the King and Queen at Whitehall.

THE DESTRUCTION OF JERUSALEM BY TITUS VESPASIAN. A tragedy in two parts, by J. Crowne. 4to, 1677.

DESTRUCTION OF TROY. A tragedy by John Banks. 4to, 1670.

First acted in 1678. Dedicated to Lady Katherine Roos.

THE DEVIL'S LAW CASE; or, When Women Go to Law, the Devil is Full of Business. A tragi-comedy by John Webster. 4to, 1623.

The circumstance of Romelio stabbing Contarino from malice, and it turning out to his preservation, seems borrowed from the story of Phœreus Jason, related by Valerius Maximus, lib. I., c. 8.

DISTRESSED INNOCENCE; or, The Princess of Persia. A tragedy by Elk. Settle. 4to, 1691.

This play was received with great applause. The author acknowledges great assistance in it from Betterton and Mountford, the latter of whom wrote the last scene and the epilogue.

DOCTOR FAUSTUS'S TRAGICAL HISTORY, by Christopher Marlowe. 4to, 1663.

In this play Edward Alleyn used to act the principal character; as appears from the following passage in Rowland's Knave of Clubs, 1611:

The gull gets on a surplice,—with a crosse upon his breast,
Like Alleyn playing Faustus,—in that manner was he drest.

DON SEBASTIAN, KING OF PORTUGAL. A tragedy, by J. Dryden. 4to, 1690.

It is in blank verse and prose, has received very high praise, and Scott repeatedly pronounces it Dryden's dramatic masterpiece. There are two carefully and powerfully developed tragic characters in this play—Sebastian and Dorax.

THE DOUBLE DEALER. A comedy by W. Congreve. 4to, 1694.

Notwithstanding certain repulsive features in the action, this is undoubtedly one of the best comedies in English dramatic literature; but it failed at first to please the public, although welcomed with enthusiasm by the best judges. Queen Mary, who seems to have been gifted with the family insight into a good play, helped The Double Dealer by an early "command."

THE DOWNFALL OF ROBERT, EARL OF HUNTINGTON. An historical play. By Anthony Munday. 4to, 1601.

This play contains some passages of considerable vigour and spirit.

THE DUKE OF GUISE. A tragedy by Dryden and Lee. 4to, 1687.

Dryden wrote only the first scene, the whole fourth act and the first half, or somewhat more, of the fifth; all the rest of the play is Lee's, and is to be commended for the absence of rant.

THE DUKE OF MILAN. A tragedy by P. Massinger. 4to, 1638.

This may be regarded as one of the earliest, if not the earliest, of Massinger's plays, and bears quite unmistakable marks of his authorship. Although unrelieved either by pathos or by humor, this tragedy powerfully depicts the operation of strong passions, while suggesting a novel intermixture of public and private motives of conduct. The plot is taken from Josephus' account of Herod the Great's deadly love for Mariamne.

THE DUKE'S MISTRESS. A tragi-comedy, by James Shirley. 4to, 1638.

It is, both in conception and in execution, far purer than the title might seem to imply; nor is there anything offensive about this piece except the by-plot concerned with the ill-favored Fiametta and the "gorgon," Scolopendra.

THE DUMB KNIGHT. An historical comedy, by Lewis Machin (and Gervase Markham). 4to, 1608.

The scene in the last act, where the Queen and Philocles are watched by the jealous King, while they are engaged in a game at cards, and where the several interlocutors equivocate, consciously or unconsciously, upon the technical terms used in playing the game, was otherwise than copied from a celebrated passage in Thomas Heywood's A Woman Killed with Kindness, which was certainly on the stage in 1603.

THE DUTCH LOVER. A comedy by Mrs. Behn, 4to, 1673.

Nearly all Mrs. Behn's plays—fifteen out of seventeen—were written before the revolution of 1688. Her address to the reader, prefixed to this play, reads thus: "Good, sweet, honey, sugar-candied reader, which I think is more than any one has call'd you yet." There is an epilogue, but no prologue, the latter having been "by misfortune, lost."

THE DUCHESS OF SUFFOLK, by Thomas Drue. 4to, 1631.

The plot is founded on Fox's "Book of Martyrs."

EASTWARD HOE. A comedy by G. Chapman, Ben Jonson, and John Marston. 4to, 1605.

It is said that for writing this comedy, wherein the authors were accused of reflecting on the Scots, they were committed to prison, and were in danger of losing their ears and noses. They, however, received pardon; and Ben Jonson, on his release from prison, gave an entertainment to his friends, among whom were Camden and Selden. It is also said that from this play Hogarth is supposed to have taken the plan or idea of his set of prints, called "The Industrious and Idle Prentices." It is rather remarkable that one of the characters introduced is "Hamlet, a footman," who is addressed by another character, thus: "Stoole Hamlet, are you madde?"

EDWARD THE SECOND. A tragedy by C. Marlowe. 4to, 1622.

Marlowe unmistakably attained to his highest point as a dramatist in this play. Apart from the high poetic merits of its diction and verse, which place it on a level with the finest creations of his genius, while no other of his plays in the form in which we possess it is so sustained and (if I may use the expression) so equal to itself, "Edward II." marks a distinct progress in the development of an entire species of our dramatic literature.

EDWARD THE THIRD. The Raigne of King Edward the Third. 4to, 1596.

Reprinted in Capell's "Prolusions," 8vo, 1760.

THE ELDER BROTHER. A comedy by John Fletcher. 4to, 1637.

The Elder Brother, not acted until 1635, and printed as by Fletcher, was unhesitatingly assigned to him alone by Dyce; but it is now generally held to have been revised, and in part rewritten, by Massinger. Unless Fletcher was acquainted with a comedy by Calderon, said in many respects to bear a most striking resemblance to The Elder Brother, the story of this excellent play may be ascribed to his original invention. Written with extreme spirit, and containing many passages of great beauty of language, it is, moreover, distinguished by a power of characterization less usual in Fletcher's works.

Next week THE MIRROR will continue this bibliography of this remarkable collection of plays.

ALFRED BECKS.

ENGAGEMENTS.

The preliminary season of The Wooing of Mrs. Van Cott, John Ernest McCann's new comedy, under the management of Edwin C. Jepson, will begin in July. These have been engaged: Eugene Jepson, Frank Roberts, Jefferson Osbourne, James Bevins, Walter Wilson, Margaret Fitz Patrick, and Kate Jepson. Frank L. Bixby will act as business-manager.

Recent engagements by Liebler and Company are: For The Christian (Eastern): Lilia Vane, for Glory Quayle; Lionel Adams, for John Storm; Frederic Conger, Harold Hartsell, Frank Lyon, J. R. Furlong, Frederick Maynard, George S. Stevens, Carrie Lee Stoyle, Rachel Cruthers, Jane Wheatleigh, Zellie Davenport, Minnie Woodbury, Mary Furlong, Ida Parks. For The Christian (Western): Effie Ellsler, for Glory Quayle; T. C. Hamilton, for John Storm; Arthur Maitland, Charles Rowan, Edmund Elton, Fanchon Campbell, Gertrude Augarde, Barrie Whitman, Sue Van Duzer, Laura Porter, Mollie Revel, for Sag Harbor; Celia Hunt and George Woodward, for The Choir Invisible; John Pratt, Guy Nichols, and Ada Dwyer, for Lost River.

Minnie Emmett, re-engaged for the Jules Grau Opera company. She is now successful, at the Duquesne Garden, Pittsburg.

Bessie B. Beardsley, for soubrette roles with Thomas E. Shea.

Adele Ritchie, Nella Webb, Carrie Lewis and Joseph C. Miron, for The Cadet Girl.

A. S. Lipman for Lord Clowes, George Backus for Lieutenant Mowbray, and Amy Ricard for Tabitha Drinker in Janice Meredith with Mary Mannering.

Harry Dickeson, specially engaged for Dick Deadeye in Pinafore at the London Lyceum this week.

By F. W. Stair, John [illegible] and Lottie Fremont for Who Is Who.

Marion Shirley, [illegible] for her original part in The Parish Priest.

Chinese J[illegible], to be engaged as stage-manager and [illegible] original characters, Quong Hong Lee, with Harry Clay Blaney in [illegible].

[illegible] for next season by Aug. [illegible] Gondolier.

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Comedian. Olympic Opera Co., New Orleans, La.

THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Matthews and Harris, in Adam the Second, head a bill that includes Linton and McIntyre, in A Doctor's Patience; James Richmond Glenroy, comedian; Way and Maitland, comedy duo; Kittie Leslie, vocalist; Harry Thomson, comedian; Williams and Hood, comedy duo; John J. and Lillian Hoover, sketchists; Doherty Sisters, soubrettes; Ford and Dot West, in The Waiter and the Maid; Clark and Gandy, farceurs; Wood and Rae, sketch team; Fred Hurd, magician, and the vitagraph.

Keith's Union Square.

Rose Coghlan, assisted by Louis Massen, in 'Twixt Matinee and Night, is the star of the bill. The others are Foy and Clark, comedy duo; Crosby and Foreman, in A Duplicate Husband; Fields and Ward, comedians, in a new act; Sullivan and Inman, Irish comedians; Hal Merritt and Florence Murdock, in A Friend in Need; Barr and Evans, comedy duo; the Newell Musical Trio; De Forest Sisters, duettists; Farrell and Starck, cyclists; the Mitchells, coon singers, and Curtis Morse, monologist. The biograph and stereopticon are retained.

Proctor's Palace, Fifty-eighth Street.

The bill includes Adolf Zink, comedian; Gertrude Mansfield and Caryl Wilbur, in Cupid's Middleman; the two Judges, acrobats; Fox and Foxie, clown and dog; Frencelli and Lewis, operatic duettists; Dave Meiers, bag puncher; Nellie Burt, comedienne; California Trio, acrobats; the Fords, dancing experts; Francklyn Wallace, tenor; Shattuck and Bernard comedy duo; Paley's kalatechnoscope, and the stereopticon.

Hammerstein's Venetian Terrace.

The Johnson Brothers, Hayes and Healy, Wormwood's dogs and monkeys, Nellie Hawthorne, the Halloway Trio, the Navarros, the Livingstons, Louise Dresser, Marion Winchester, Mlle. Czarina, Rossow's Midgets, and others are in the bill.

Proctor's Fifth Avenue.

Zeno, Carl and Zeno, the gymnasts, head a bill that includes Jennie Yeamans, comedienne; Georgia Gardner, assisted by Joseph Maddern, in A Wife's Stratagem; Montague and West, comedy duo; Schrode and Charles, comedy acrobats; Simon Brothers, eccentric musicians; Phyllis Allen, contralto; Paley's kalatechnoscope; Billy Link, black-face jester; Wrothe and Wakefield, Irish wits, and the stereopticon.

Proctor's Twenty-third Street.

Victory Bateman and Harry Mestayer, in W. S. Gilbert's Sweethearts, are the stars of the bill. Others are Wartenberg Brothers, acrobats; the Bachelor Club, vocalists; Tenley and Simonds, Irish punsters; Gruet, Beers and Gruet, grotesque tumblers; Crawford Sisters, change artists; Belmont and Weston, travesty duo; Paley's kalatechnoscope; Mae Russell, comedienne; Palfrey, trick cyclist; Murphy and Slater, coon comedians; Louis M. Granat, whistling novelty; H. P. Copp, blind minstrel, and the stereopticon.

Cherry Blossom Grove.

Will Marion Cook and Paul Laurence Dunbar's operetta, Jes' Lak White Folks, is presented for the first time. Marwig's ballet and the following olio make up the bill: Clara, Sam, and Kitty Morton, Henri French, Chris Bruno and Mabel Russell, Melville and Stetson, Zelma Rawlston, Marguerite Cornille, Johnson and Dean, Nellie O'Neil and company, Arthur Dunn and Clara Jerome, Allenais' monkeys, Polk and Kollins, Earl and Sheppard, and Phil Ott and company.

Koster and Bial's.

Charles T. Aldrich, "Jess" Dandy, Wills and Loretto, the Six Little Mignonettes, Mons. Guilbert, Al. Waltz, Fransioli Sisters, Swift and Huber, the Carl Damann Troupe, Marguerite Ashton, Scott and Wilson, and the Tennis Trio make up the bill.

Grand Central Palace.

The bill is made up of Harry Le Clair, McWaters and Tyson, Olympia Quartette, Sheehan and Kennedy, Attie Spencer, Walter Stanton and company, Mlle. Everthia, Garriety Sisters, and Letto and Dello.

Casino Roof Garden.

The features this week are Everhart, the hoop juggler; Countess Von Hatzfeldt, Pat and Mattie Rooney, Burke Brothers and "Wise Mike," and the Doherty Sisters.

LAST WEEK'S BILLS.

PROCTOR'S FIFTH AVENUE.—Gertrude Mansfield and Caryl Wilbur headed the bill and presented, for the first time in New York, a new comedietta by George Emerick, called Cupid's Middleman. The plot concerns the love affair of Grace Morton and George Wilcox. George is a very bashful youth and is afraid to ask Grace the all-important question, so he sends his closest friend, Jack Hartleigh, to ascertain the real state of Grace's feelings toward him. Jack is a traveling salesman and is, of course, traditionally "fresh." Grace misunderstands him when he begins to approach the delicate subject, and they have a good deal of amusing cross-fire dialogue before the truth finally dawns upon Grace. Matters are quickly explained, and the curtain falls as George is being called in from the hall to get his answer from Grace herself. The new sketch is quite well written and gives excellent opportunities to both performers. Miss Mansfield looked very charming in an elaborate dress of the latest Parisian cut, and got everything possible out of her part. She sang a couple of songs excellently. Mr. Wilbur was easy and natural, and avoided making the drummer one of those impossible overexuberant persons so common on the stage. Cupid's Middleman should add to the prestige of Miss Mansfield and Mr. Wilbur, who are now well-established favorites. Edna Aug was next in order on the programme. This was her first appearance here since her London success, and she was warmly received. She has improved greatly since she was last seen here, and is a much more finished performer than she was before she crossed the sea. It is evident that she has been studying dancing and singing, as she has improved vastly in both branches. She gave imitations of Letty Lind, Ada Reeve, Phyllis Rankin, and Montgomery and Stone. Each was a careful study and all were applauded. She changed her dress for a calico wrapper and came on with a pail and a scrubbing-brush, and proceeded to give her idea of The Scrubwoman's Dream. She knelt down and began to scrub the floor, and between scrubs gave utterance to some characteristic remarks, many of which were very funny. The new turn is really excellent, and Miss Aug is to be congratulated on the success that has crowned her persevering efforts. Adolf Zink was as amusing as ever in his impersonations, and the audience took great delight in watching the moving pictures shown while he was making his changes. A hit second to none on the bill was scored by Linton and McIntyre in A Doctor's Patience. The twinkle of Leila McIntyre's bright eyes is alone worth the price of admission. Little Fred's animals won emphatic approval. The beautiful effects in La Fafalla's dances were duly appreciated. Belle Davis sang "Ma Tiger Lily" and other songs in her taking way, assisted by her "picks." Others on the bill were Wood and Roy, Crollius and St. Alva, Beecher Sisters, Lozelle, W. E. Whittle, and C. W. Forrester, the blind tenor. Some excellent new pictures were shown on Paley's kalatechnoscope, including one of Madame Herrmann in her sleight-of-hand performance.

KEITH'S UNION SQUARE.—Charles T. Aldrich scored an emphatic hit last week with his assortment of tricks. He embellished and freshened his act with a funny travesty on the methods of Ching Ling Foo. He used a funny Chinese make-up, and put in plenty of "hocus-pocus" business after the manner of the great Chinaman. He produced from under a cloth a can of milk, a small boy and a safe, and when the audience had been properly mystified he exposed the methods by which he accomplished the tricks to the accompaniment of much laughter. Yorke and Adams were as amusing as ever in their droll talking act. Hayes and Lytton kept the house in convulsions for a second week with A Wise Guy, which is a rib-tickler from start to finish. Lockhart's elephants continued to amaze and entertain with their wonderful tricks. George Wilson, the minstrel, who has the knack of using material that makes women laugh, had the house with him all the time and made a good, big hit. The Four Emperors of Music made as much noise as Sousa's band and were applauded accordingly. Others on the bill were Provo, Rae and Brosche, Mabel Maitland, Adelina Roattino, Collins and Collins, and the Lozella. Some new war pictures from South Africa were shown on the biograph, and the stereopticon did its usual "three-a-day."

TONY PASTOR'S.—Stinson and Merton kept the house in roars with their nonsensical specialty, to which they have added several new jokes. "Jess" Dandy, who is a red-hot favorite here, sang his parodies with great success and was encored repeatedly. Louie Dacre changed her songs for her second week and continued her hit. Raymond, West and Sunshine sang and danced very pleasingly. Walz and Ardell scored heavily in a revised version of their old act. Miss Ardell looked more charming than ever in a very fetching new costume and sang some new songs very sweetly. Ellene Jaqua repeated the hit she has made here on previous visits. More or less interesting acts were presented by the Corris, John J. and Lillian Black, the Sisters Birch, Murray K. Hill, H. M. Lorett, Zink and Weston, and Captain Sidney Hinman, the Coney Island life-saver, assisted by his dog, "Daisy Bell," and a small boy, in a sketch called The Yankee Dog and Spanish Kid. The vitagraph had some new views.

PROCTOR'S TWENTY-THIRD STREET.—Ralph Stuart, assisted by Georgia Welles and Francis Powers, repeated the hit he scored at the Fifth Avenue week before last in The Peacemaker. Gallettl's monkeys delighted the children. Elvira Frencelli and Tom Lewis were warmly welcomed and sang several high-class songs in their usual brilliant manner, winning deserved encores. Fox and his dog "Foxie" made a nice, tidy little hit. Carol Birdsall in her songs and recitations was well received, and made many new friends. The Two Judges in their fine acrobatic act, Francis J. Bryant, Shattuck and Bernard, the California Trio, Stephen Adams, Franklin and Wallace, Dave Meiers, and Weston and Greve were also in the bill. Excellent new views were shown on Paley's kalatechnoscope and the stereopticon.

PROCTOR'S PALACE.—The merry jests of George Fuller Golden and the interesting work of Mr. and Mrs. William Robyns in The Counsel for the Defense were the special features of the bill. Diverting sketches were presented by Way and Maitland, Murphy and Slater, and the Hawaiian Queens, who appeared in The Queen's Fan. The Two Lamonts, Retta Curtis, H. P. Copp, Three Hickman Brothers, Billy Link, Paley's kalatechnoscope, and the stereopticon were also in the bill.

KOSTER AND BIAL'S.—Good sized audiences greeted a fair bill. Eva Mudge made a hit with her smart songs. She sang "It's the Man Behind the Gun that Does the Work," with several changes of costume, which helped to make the song effective. She also sang her "Barbara Freitchie" song and a couple of coon ditties, and wound up with an imitation of an Indian war dance, which made a hit all by itself. Falke and Semon kept the house in roars with their very amusing musical act. Their jokes are well worked up and they scored heavily. William C. Fields, who was retained for a second week, repeated his success. He is a comedy juggler who has some original ideas. The Carl Damann Troupe were applauded for some excellent acrobatic work. Marshall and Darling worked very hard and sang some coon songs in lively fashion. Richard Harlow's specialty was well received. He is in need of new songs, however. Scott and Wilson did some good "stunts." The Six Little Mignonettes, a set of nimble damsels, cavorted gaily in a series of dances. Clark and Gandy were entirely out of place. Nothing more mouldy in the joke line has ever been heard in New York than the collection of gags used by them. Palfry, the cyclist; Mlle. Carrie, and Zavo and Mlle. Hilda were also in the bill.

CHERRY BLOSSOM GROVE.—Clara, Sam, and Kittie Morton, Nellie O'Neill, Stuart, the male Patti, Arthur Dunn and Clara Jerome, and Phil Ott, assisted by a chorus, in imitation of his brother Joe, in a selection from Broadway to Tokio, were among the best liked features of the bill. The dancing of Annie St. Tel, Aida Monletta, Mlle. Leontine, and the ballet were also much appreciated. Others on the bill were Henri French, Marguerite Cornille, the Four Dunhams, Johnson and Dean, the Florenz Troupe, Mildred Claire, Allenai's monkey's, the Morello Troupe, Polk and Kollins, and the Andalusians. A new ballet will be put on every third week during the season.

CASINO ROOF-GARDEN.—Ted D. Marks' Summer Soirees attracted good sized audiences. Paul F. Nicholson scored a hit in a monologue with songs. James Thornton, the Countess Von Hatzfeldt, and Everhart, the very clever hoop-juggler, were also well received. Hooker and Davis, Colonel Shelby, Martinetti and Grossi, and others were in the bill.

HAMMERSTEIN'S VENETIAN TERRACE.—Nellie Hawthorne was added to the programme and scored a decided hit with several smartly sung songs. The rest of the bill was the same as before.

GRAND CENTRAL PALACE.—Big hits were made by Harry Le Clair, Max Unger, Burton and Ashley, and Terry and Elmer. Others were Everett Trio, Irma Lepomme, Fortune, Broadway Trio, Whitelaw and Stewart, and Diana.

FIASCO IN PHILADELPHIA.

A vaudeville *fiasco*, in which the entire company of actors were left stranded, is the result of the venture inaugurated at the Walnut Street Theatre, Philadelphia, on June 16, and which terminated on the evening of June 23. At the matinee the stage hands demanded their wages, and as there were no signs of money or manager Robert Hilliard went on the stage and announced that as the performers had not received their salaries there would be no performance, and that the audience ought to get their money back at the box-office. The office was closed and no money was refunded. Paul N. Furman, the press agent, foolishly allowed his name to be used as manager without having any interest in the house, except his salary as press agent. The projector of the enterprise, who paid preliminary bills, is Edward T. Garrick, of New York, who decamped from Philadelphia with about $3,500.

The only persons who received any money were Pauline Hall, who got $125 in cash and a worthless check for $275, which Lafayette cashed for her, and Robert Hilliard, who received $150 on account. It was a bold scheme to swindle, salaries being no object, for at the prices charged it was impossible to cover expenses.

The list of victims includes Robert Hilliard, Pauline Hall, Minnie Seligman, John W. Ransone, Joe Welch, Maggie Cline, Edgar Atchison Ely, the Three Rackett Brothers, Stembler and Bennett, Talbot and Davison, Edith Craske, Review Comedy Four, the Escamillos, Evans and Vidocq, and Edwards and Kernell. Those engaged for this week were George Clarke, McIntyre and Heath, Bessie Bonehill, Mr. and Mrs. Sidney Drew, Henry Lee, John C. Rice and Sally Cohen, Camilla Urso, Walter E. Perkins and company, Kittie Mitchell, Richard Harlow, Ida Fuller, Genaro and Bailey, William Jerome, Maude Nugent, Seeley and West, De Villiers, Forrester and Floyd, and Tiddlewinks and Dugan.

SOCIETY FOLK IN VAUDEVILLE.

In this week's bill at Keith's is a team called Crosby and Foreman in a sketch called A Duplicate Husband. They are genuine "society people," who have consented to show what they can do in the acting line. Mr. Crosby is doing it from necessity, as he recently, to use the "cull" expression, "dropped his socks" in Wall Street. The aforesaid pedal coverings contained something like $400,000, so Mr. Crosby has resolved to repair his fallen fortunes in vaudeville. According to the veracious Maybury Fleming, who discreetly conducts the publicity department of Keith's, Mr. Crosby is the son of the President of the Coralites Mining Company of Mexico and also President of several railroads in Texas and Louisiana. He is a graduate of Columbia College, class of '91, and has ridden to hounds and done all the other tricks indulged in by society youths. Miss Foreman's right name is Mrs. A. S. Grieg. Her husband is general manager of the El Paso and Northwestern Railroad. Being a very indulgent husband he has given his consent to his wife's appearance in the sketch, as she has a burning desire to bask in the glare of the footlights. Five hundred members of the Stock Exchange will attend some evening during the week to show Mr. Crosby that they appreciate his kindness in leaving his half-million in "the Street."

FRED NIBLO SAILS.

Fred Niblo, the American humorist, sailed for Europe on Saturday last on the *Servia* of the Cunard Line. He has been extremely successful and has established a record as a filler of continuous engagements. Since August, 1898, he has lost only one week. If this little break had not occurred his record would have been eighty-seven straight weeks of work. Fifty-seven of his weeks have been spent on the Proctor, Keith, Castle, Kohl and Hopkins, and Orpheum circuits in less than two years. In order to join the Behman Show last season he had to cancel sixteen solid weeks in the leading houses. He has received seven offers to appear in farce-comedy and drama next season. Three of the managers offered to star him. He was booked for the Behman Show again next season, but obtained his release, as he prefers to play dates. While in London Mr. Niblo will try his hand at amusing the patrons of the Palace, and later will make an extensive tour of the Continent. He will return in September to resume work here.

IDA FULLER'S PLANS.

Ida Fuller is making elaborate preparations for next season. She will put on an entirely new set of dances, which she believes will excel all her previous efforts in the same line. One of the new effects to be introduced is of so original and elaborate a nature that she has gone to great trouble and expense in getting out patents on it in all countries. It is an entirely new idea for simulating flame, and experiments have proven that when the new effect is displayed on the stage it will create a sensation. Special and appropriate scenery will be carried to enhance the effects, and two full model sets have been completed under Miss Fuller's supervision. The entire production will be ready about Aug. 15. During the Summer Miss Fuller will fill a number of dates, using her regular act, and will spend all her spare time rehearsing her new production. In addition to her patents she has applied for copyrights on all the new effects.

KEITH'S IN SUMMER DRESS.

Keith's Union Square Theatre is one of the coolest and most inviting places in town, now that the Summer decorations have been put in place. The heavy plush curtains have been taken down and soft, thin, white draperies substituted, so that the weary, sun-baked eye is rested, no matter which way it turns. A large number of electric fans, placed in such a way that they do not blow neuralgia and rheumatism into the systems of the spectators, keep the air in circulation, and the elaborate ventilating plant adds to the general comfort. The alley on the east side of the house has been transformed by the deft hand of a clever scenic artist into a miniature fairyland, which attracts the attention and compels the admiration of every visitor. The ideas of Mr. Albee for making the theatre comfortable for the Summer months have been splendidly carried out by Superintendent Rogers.

ROSS-FENTON FARM OPENED.

Charles J. Ross and Mabel Fenton celebrated the second annual opening of their hotel, Ross-Fenton Farm, at Deal Lake, N. J., on Saturday last. Hundreds of their New York friends and admirers attended, and the affair was a huge success in every way.

"BARNUM'S BEAUTY."

GEORGE E. BELMONT.

Every one in the music hall business in England knows George E. Belmont, whose *sobriquet*, "Barnum's Beauty," was given him by Carados, a writer on the London *Referee*. Mr. Belmont is the manager of Sadler's Wells Theatre in London, and his chief claim to fame rests upon his ability to write oddly interesting advertisements. He is great on alliteration and always winds up his announcements with a little joke.

One of his most recent efforts runs as follows:

A Simple Old Dame went to a chemist for a sore ankle. "Take off your boot and stocking and show me the exact spot where the pain is," said the chemist. She did as she was bid, but on examining the place she indicated, he observed, "But, my good woman, I don't see any sore there." "Sore there!" cried she, "of course there ain't!—I never said there was. That's the place where the sore's on my 'gal's' leg." She was not one of that grand and glorious galaxy of graceful and gifted grisettes who will appear Twice Nightly at Sadler's Wells Theatre. Mr. J. F. Dryden's Dramatic Company will present a Charming Love Story, which goes hand in hand with spectacular and melodramatic scenes, entitled, The Gamblers; or Thieves of the Night, written by Brian Daly, Esq. Varieties by Munro and O'Toole, Hibernia's Happiest Humorists. B Jabers! You must see these rollicking rogues, their jolly jokes, jigs, and bewildering brogues; Nelson and Thomas, Cheery Champions of Conjugal Comedy, in a New Piece of Hen Pecking Prettiness; Rose D'Alberg, a Lovely Specimen of Budding Womanhood, whose Countless Charms would justify a man leaving his own fireside; Arthur Burney, a Comic of highly original method and prolific wit; Bob Stevenson, the Enterprising Engineer, his line is clever, clean and clear; and the Villion Troupe of Imperial Court Cyclists, Premier Pedallists of the Planet, Instructors to the Riding Royal Families of Europe. Concerts (a couple), commence 6.30 and 9.15, at the "old oof," 2d. to 1s., under the management of George E. Belmont, Barnum's Beauty, who wonders why a Medical Man accustomed to see sickness is sometimes a bad sailor.

Here is another that is even better:

Varieties by Jennie Belmore, the Tasty Tip-Top Tune Tickler, Seraphic Serio of Surpassing Sweetness; Beatie Kent, Dainty Dancing Daughter of the County; James Merrilees, Above the Average Mark of Merry Men; Brothers Harrison, the Knockabout Knockouts, Gamest of the Game (and Irish to their Backbones, the Blackguards); Sisters Marie, Song and Dance Divinities; Arthur Gleno; and the Sisters De Castro and Maud Stoneham, a Truly Talented Trio of Eve's Fairest Daughters, in a Pretty Petite Piece, entitled The Gay Little Don. Concerts commence 6.30 and 9.15 at the "old oof," 2d. to 1s., under the management of George E. Belmont, Barnum's Beauty, who wonders whether Silence is Golden if it indicates Guilt.

THE WHITE RATS OF AMERICA.

Several well-known vaudeville performers met last week and organized an association to be known as the White Rats of America. The new organization is modeled after the Water Rats and Terriers of England, and the object is the promotion of good fellowship among the members. An idea that gained ground, to the effect that the White Rats were organized to enable the performers to take a firm stand against the salary cuts of the new Association of Vaudeville Managers, is declared by the members of the White Rats to be entirely erroneous. According to one of the members seen yesterday the new club is purely a social organization. It is also intended that the members shall look out for the protection of one another's acts from pirates. As soon as a member discovers a pirate who has annexed lines or business from a fellow member's specialty he will report it, and action will be taken toward the prevention of the further use of such material by the pirate.

The Water Rats of England, to which all the prominent performers belong, is a very influential body, and the White Rats of America hope to become like them in time. Just now the Rats have no intention of worrying the big vaudeville cat, but it is barely possible that if she catches a few of them the others may make arrangements to trim her claws.

Among those present at the first meeting were George Fuller Golden, Montgomery and Stone, John Dillon, Harry Dillon, Nat Haines, William Robyns, Charles Mason, Joe Pendingill, James Dolan, Edmund Hayes, Charles Grapewin, James J. Morton, Sam Morton, Al. Stinson, Tom Lewis, Sam J. Ryan, Mark Murphy, George W. Day, and Mark Sullivan.

LITTLE, BUT GOOD.

Edward D. Miner, proprietor of Miner's booking offices, has brought to this country, under his exclusive management, Franz Ebert and his wife, Elise Lau, who will appear in vaudeville. When the Lilliputians were in this country Ebert was the star of the company, and in his specialties scored a tremendous hit. His tipsy scene has been praised by the most eminent critics as one of the most artistic bits of work ever seen on the stage. A sketch has been prepared especially for Ebert and Elise Lau, in which they will be assisted by a big comedian. Mr. Miner will make an elaborate production. Special scenery is being prepared by Lafayette W. Seavey, and electrical, light and other novel and beautiful effects will be introduced. Active rehearsals will begin at once, and a full dress and scenic rehearsal will be given some time during the week of July 16 to which all the vaudeville managers and newspaper representatives will be invited.

JAKE ROSENTHAL'S BENEFIT.

Not since Sir Henry Irving's engagement has Boyd's Theatre, Omaha, been so crowded as on June 19, when was given a big benefit for Jake Rosenthal, manager of the local Orpheum. Mr. Rosenthal will leave soon for San Francisco and Los Angeles to spend the Summer, and his friends took this means of wishing him *bon voyage*.

Nearly one hundred people took part, including Billy Rice, Jules Lombard, Johnson and Dawarme, Don Gordon, Benchtal and Thompson, Dora Rathbun Chesley, Charles and Daisy Higgins, Karl Smith, Mendelssohn Quartette P. Fallon, and Charles Stewart.

Mr. Rosenthal himself did an act that was

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

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REALISTIC REPRODUCTION OF LIVING FLAMES.

True in color and action; original and novel, and protected by United States and foreign patents. United States patent No. 643,493.

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Georgeous, brilliant and startling scenes and effects covered by copyrights and patents.

Open Time for Summer Season in Parks and Gardens.

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DEBUT IN VAUDEVILLE.

MR. GEORGE CLARKE

The Eminent Actor, whose career at Daly's Theatre for 25 years needs no comment.

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Frank Gardiner AND Lottie Vincent

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Introducing Singing and Dancing Par Excellence. New Yo k Opening, Sept. 10th, Tony Pastor's Theatre.

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Orpheum Theatre, Los Angeles, Cal., June 24-30.

The Dainty Comedienne,

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"The Lady Graceful of Vaudeville."—*McLaughlin.*

Coming Season with Errick's Empire Vaudeville Company.

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THE HIT OF THE SEASON

And McGINTY THE AUSTRALIAN LARRIKEN.

Tremendous hit on the Keith Circuit. RE-ENGAGED. Now booking for next season, thank you.

328 E. 15th Street, N. Y. City.

Owing to the warm weather I have discarded my heavy type.

GEO. W. DAY.

Gertrude Mansfield
Caryl Wilbur

Indorsed by Alan Dale of the *New York Journal.*

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At Liberty for Next Season for Good Road Farce.

SPECIALTY and PLAY PARTS.

ARTIE

HALL

Ony er lil brack-face act, but it's mine, ALL MINE.

CLARICE VANCE

THE SOUTHERN SINGER

THIS WEEK,
Masonic Temple, Chicago.

Address
GEO. HOMANS,
Broadway Theatre Bldg., N. Y.

The Eccentric Dancer and Comedian,

JOHN W. WORLD

Assisted by Miss Hastings. Now Playing in Vaudeville.

The *Buffalo News*, June 12: "John W World and Miss Hastings have a clever sketch, and Mr World does some clever imitations. His imitation of Dan Daly in 'The Blow Almost Killed Father,' is the best that has been seen at Shea's in a long time.

ERNEST HOGAN

Western Summer Tour Canceled.

One year's continuous work, Australia and Honolulu. Overworked. My physicians advise rest. ***Thanking Managers*** for time, and ***Performers*** who have written. Managers holding time and managers wishing time for ***A COUNTRY COON,*** season 1900-1901, please address ***till July 4,***

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AFTERWARDS,

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NOTICE—Performers who have written write again.

"The most stunning woman on the vaudeville stage."—VIDE PRESS.

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Can play parts and do strong specialty.

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TOM BROWNE

THE WHISTLER, and

MISS EDITH HOYT

WHO WILL ARRIVE FROM AUSTRALIA JULY 1.

Miss Hoyt appeared as "Flirt" in a "Trip to Chinatown;" "May Ketchum" in "A Stranger in New York," and "Dixey," the Bunco Girl, in "A Texas Steer," previous to which she played "Innocent Kidd," in "A Parlor Match."

Tom Browne "WHISTLES FOR HIS SALARY" and can also play parts.

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(MR. AND MRS. FRANZ EBERT) have just arrived from Germany. They are under contract with Edwin D. Miner, who will book them in vaudeville, in a very strong sketch, for which they will carry their own scenery and electrical effects, together with a BIG MAN. You remember Franz Ebert; he was the star comedian of the Lilliputian Co. Elise Lau was the soubrette of same co. Address

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"Theirs was the greatest applause of the bill."—*Western Graphic.*

Los Angeles, Cal., May 26, 1900.

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Special Scenery—**MANDY HAWKINS**—By Danny Mann.

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Spring, 1901, Mr Robert Fulgora presents

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In a new Rural Play, a little story of York State, some ten or twelve years ago.

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"AMERICA'S FAVORITE HUMORIST."

"His style is unlike that of any of the well-known monologists, and he caught all three floors with his tales."—"*Chicot*," *Morning Telegraph, New York City.*

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JAS. F. DOLAN AND IDA LENHARR

A HIGH-TONED BURGLAR.

IN VAUDEVILLE.

Mark Hanna telegraphed for us to come and assist at the Convention, but we couldn't see it.

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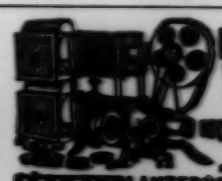

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Kathryn Osterman

Begins her next season at Keith's, August 13.

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THE WIDOW, HER IMAGINARY HUSBAND, BLACK AND WHITE, THE EDITOR, TO-MORROW AT 12.

Seymour Emilie

HOWE AND EDWARDS

$50 REWARD.

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"He possesses a gorgeous baritone voice and warbles Tosti's 'Good-Bye' in an extremely impressive manner."—ALAN DALE.

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WHY WALKER REFORMED.

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CAICEDO KING OF THE WIRE.

The greatest sensation of the world. "Many imitators but no rivals." His permanent address 219 E. 14th St., New York, or first-class agents.

the hit of the bill. He sang "Old Satan" and for an encore gave an imitation of an old-time variety song and dance, besides holding down an end opposite Billy Rice in a minstrel first part.

TOM BROWNE COMING HOME.

Tom Browne, the whistler, and his wife, Edith Hoyt, will reach their native land by the end of June, after a long and profitable stay in Australia. Mr. Browne finished his engagement in Sydney on May 21, and intended to play two weeks in New Zealand on his way to San Francisco, but was prevented by the quarantine regulations, as all steamers are detained for several days. Mr. Browne has enjoyed his stay in the Antipodes very much and has established a reputation which will stand him in good stead whenever he chooses to play return engagements in that far off land.

VAUDEVILLE AT SARATOGA.

The car builders and master mechanics were in convention last week at Saratoga, and nearly 3,000 from all parts of the country were to be found at the Springs. The railroad supply men commissioned Robert Grau to furnish a big vaudeville entertainment, and he went up with sixteen headliner acts. He was complimented with a contract for the next five conventions of this organization.

GRAU TO BOOK MRS. DAVIS.

Masonic Temple Roof-Garden, in Chicago, never held such crowds as it did last week, when Jessie Bartlett Davis was heard in vaudeville for the first time. As Robert Grau has been authorized to book Mrs. Davis further, it is evident that the great artist likes vaudeville and that she will remain in that branch of the profession for some time to come.

VAUDEVILLE JOTTINGS.

Bettina Gerard, who appeared two weeks ago in New York at the Lion Palace Music Hall, making a distinct success, played Saratoga last week, and duplicated her New York hit. Her agent, Robert Grau, has booked her for several weeks continuously, and she has started on what appears to be a very successful vaudeville tour.

George Scanlon and Pearl Stevens have separated. Miss Stevens will work alone next season.

Mr. and Mrs. Arthur Sidman are recuperating at West Baden, Ind. They open at Celeron Park, Jamestown, N. Y., on July 2. Mr. Sidman is busy retouching and improving his new rural play, in which he will star, beginning early in 1901.

Gertrude Bowle was seriously injured while performing the "Lunette" illusion at Chestnut Hill Park, near Philadelphia on June 18. The rods supporting her broke and she fell to the stage. She was taken to Hahnemann Hospital, and was found to be paralysed from the waist down, owing to an injury to her spine.

Carol Birdsall, who has played Proctor's Fifth Avenue and Twenty-third Street houses the past two weeks, scored a hit with her recitations and songs. She met with a flattering reception at every performance.

The Engstrom Sisters have signed for Sam Devere's co. next season.

Maude Amber, after a successful season in vaudeville, is visiting Mrs. Oscar Gardner at her home in Wheeling, W. Va. She opens for a return engagement at Combination Park, Boston, July 23. On Aug. 6 she will open on the Proctor circuit for five weeks, closing on Sept. 9 at the 125th Street house.

The American game of net ball is a big feature at the Alhambra, London. It is played by female teams, representing America and England.

Artie Hall made a big hit at the Wonderland, in Detroit, singing "I'm Livin' a Rag-Time Life" and "My Genuine Georgia Gal."

Prof. Frank F. Harms, the popular director of the Casino Orchestra, Richmond, Va., has just completed his new "Casino March," and has dedicated it to Manager Jacob Wells.

May Howard was in London, when last heard from.

Gertrude Haynes and her Choir Celestial made such an extraordinary hit last week at Brighton Beach Music Hall that Manager William T. Grover has re-engaged her for this week, again making her act the feature of the bill.

The audiences at Brighton Beach Music Hall are unusually large and extremely enthusiastic. The effect of the applause was noticeable in the fine work done by the performers last week.

Kitty Gilmore and Lillian Maynard made a big hit singing Harry von Tilzer's latest success, "My Jersey Lily" at Proctor's theatre in Albany last week.

Loney Haskell has returned from the West in order to consummate an important deal for next season, cancelling this week in order to do so. He will resume his engagements on July 2, at Riverside Park, Detroit, with Chicago Opera House, Ferris Wheel Park, and others to follow.

Laura Bennett and Sallie Stembler are making a hit in their new sketch, written by G. M. Cohan. They open on the Orpheum circuit Aug. 5, returning in time to open with Reilly and Wood's co., with which they are engaged for next season.

Weston and Allen are meeting with much success in their new act, The Rent Collector. They have three more engagements to fill in Chicago before returning to New York to join Robinson and Chandler's co. for next season. They opened at Sunnyside Park, June 24, with Masonic Roof and Sans Souci Park to follow.

Fred De Noe and Fannie Trumbull have been engaged for the James D. Flynn and Ollie Mack attractions. They are spending the Summer at Centreville, Ind.

Leopold Weston and Byrne's Metropolitan Stars will tour Pennsylvania, West Virginia, Ohio, Indiana, and Illinois, and then go to the coast. The co. will consist of ten high-class vaudeville acts.

Maude Caswell and Arthur Arnold will play a return engagement of two weeks at Henderson's Music Hall, Coney Island, in August, and a return date at Pastor's during the same month.

Zelma Rawlston has been singing the title-role in Carmen in the upper part of the State for the past two weeks, and the audiences and critics speak in glowing terms of her rendition of the character. After finishing her vaudeville dates over the Keith circuit, Cleveland, St. Louis, Denver, Chicago, and the Orpheum circuit, she will return to New York city next September, and will be seen in Carmen at one of the principal theatres. In December she will appear in the romantic melodrama, A Heart of Steel, having been specially engaged for the leading role.

Mr. and Mrs. Joe Keaton are at Henderson's, Coney Island, this week, and will play their third return engagement at Tony Pastor's week of July 9. Later they will tour the Southern parks.

Filson and Errol, assisted by H. S. Godfrey, will next season appear in a new sketch, called The Man Across the Way, written for them by Frank Buoman. They have their entire season booked, with the exception of a very few weeks.

Lombard, Raymond and Lombard have been engaged for Murphy's Masqueraders for next season, to play parts and do specialties.

Mr. and Mrs. Nell Litchfield opened their season of Summer park dates at Wiers, N. H., week of June 11. Last week they were at Glen Forest Park, Lawrence, Mass., and this week at Lakeview Park, Lowell, Mass. They are presenting their rural act, Down at Brook Farm.

Prof. Frederic Denslow Height, the colored artist, veteran advance courier and manager, underwent a very painful surgical operation at his residence in Brooklyn last week.

Koppe, the club juggler, is meeting with great success, playing Western parks.

Innes and his band will open their season at Innes' Music Hall, Atlantic City, N. J., on June 30. The season will last until Sept. 9, when the band will go on tour.

Frank Mallory and his wife, of Isham's Octoroons, are spending their vacation at Jacksonville, Ill. Mr. Mallory will direct the stage for Mr. Isham next season.

Billy McClair, the colored comedian, has signed a six months' contract with Harry Rickards, the Australian manager.

Lew Fields has decided not to go to Europe this Summer. He will rusticate in New York.

Marie Wainwright will have a new one-act play by Justin Huntley McCarthy for use in vaudeville next season.

The Ramblers, European jugglers, who do an act similar to that of the Agoust Family, have been engaged for the Cherry Blossom Grove. They will come over in July.

Vaudeville entertainments will be given on the boats running between Chicago and Benton Harbor, and St. Joseph during the Summer. Jacob Simon will have charge of the booking.

Marguerite Cornille did not appear at the Cherry Blossom Grove on Monday evening of last week, as she received a message saying that her brother had been severely wounded in the South African war. He is attached to the British army.

Mlle. Proto has returned to the city from an engagement over the Kohl and Castle circuit. She will remain in New York a few days, when she will visit her people in Boston.

The Riverside Park Amusement Co., was incorporated in Montreal last week with a capital of $20,000. A. G. Delamater is the New York representative. It is the intention to present high-class vaudeville at the Park.

Oscar Hammerstein has decided to send the entire company now appearing at the Victoria Roof Garden over to the London Hippodrome in the Fall.

Mrs. Carrie A. Quinn and Mrs. W. A. Baker, who have heretofore controlled Waldmann's Theatre in Newark, N. J., have made a new agreement. Mrs. Quinn has leased her interest to Mrs. Baker for $6,500 a year.

It is said that Loie Fuller may lose her concession for a theatre at the Paris Exposition. The theatre is only half finished.

W. A. McConnell has decided to enter vaudeville as a monologist. He will make his debut at the Masonic Temple, Chicago, on July 15.

Arthur Ledyard, an aeronaut, was drowned in Lake Erie, near Toledo, on June 21. The accident was due to the collapsing of the balloon, which has drifted out over the lake.

The Nosses have a new act in preparation, for which they will carry special scenery. The scene represents a public square in Venice. The party enter in a beautiful gondola, playing their mandolins. The scenery is said to be the most picturesque and artistic set ever turned out of the Seavy Studio. The costumes, of the sixteenth century period, are very handsome. Their music embraces selections from the high class but popular operas, and is rendered in a manner acceptable to all classes.

The three Murray Brothers, Francois Devilliers, R. H. Mohr, Charles H. Simerson, John F. Dillon, Greg Patti, Margaret Ashton, Youna, George Fuller Golden, William Cahill Davies, and R. Burt Helms appeared at the Atlantic Yacht Club on June 23.

Edmund Day, the well-known sketch writer, has been appointed manager of Stock's Riverside Park, Detroit, Mich.

On Friday evening, June 15, a thief entered the dressing-room of Marie McNeil, the cornet soloist, at the K. of P. Carnival, Cleveland, O., and stole seven valuable medals belonging to Miss McNeil and A. H. Knoll. They were of solid gold, and two that were heavily studded with diamonds were presented to them by the patrons of West End, New Orleans, five years ago. One that was highly prized by Mr. Knoll was won by him at Detroit in 1883 in a cornet solo contest, open to the U. S. A. He was awarded first prize, $200 in gold, and the medal. Their loss is keenly felt by Mr. Knoll and Miss McNeil.

Wilfred Clarke will appear in vaudeville early in July in George Henry Trader's comedy sketch, Oscar's Birthday. Mr. Clarke will be supported by a company of four, which will include Minnie Monk.

Victor V. Vass, whistling virtuoso, has successfully rendered solos for the Edison Phonograph Company at their New York laboratory.

The Chappelle Sisters played Glen Echo Park, Washington, D. C., and their act scored quite a hit. They have been booked for a return date in August.

VAUDEVILLE PERFORMERS' DATES.

Allen, Phyllis—Proctor's Fifth Ave., N. Y., 25-30.
Adams, Geo. H. and Co.—Chicago O. H., 25-30.
Alabama Quartette—Ferris Wheel Pk., Chicago, 25-30.
Aymar, Neva—Capital Music Hall, Glens Falls, N. Y., 25-30.
Abbott and Nortt—Sachem Pk., Norwich, Conn., 25-30.
Aborn, Milton, and Co.—Brighton Beach, N. Y., 25-30.
Arnold, Hattie—Brighton Beach, N. Y., 25-30.
Adelman—Lion Palace, N. Y., 25-30.
Airion—Baseball Pk., Phila., 25-30.
Allenais, Prof.—N. Y. Roof, 25-30.
Ashton, Mary—K. and B., N. Y., 25-30.
Althea Twin Sisters—Baseball Pk., Phila., 25-30.
Aug, Edna—Keith's, Boston, 25-30.
Armour and Bagnley—Ferris Wheel Pk., Chicago, 25-30.
ALDRICH, CHAS. T.—K. and B., N. Y., 25-30.
BINDLEY, FLORENCE—Nottingham, England, 25-30, Dublin, Ireland, July 2-21.
Brooks Bros.—Park, New Britain, Conn., 25-30, Park, Middletown, Conn., July 2-7.
Bateman and Mestayer—Proctor's 23d St., N. Y., 25-30.
Bush, Frank—Keith's, Phila., 25-30.
Bates, Musical Trio—Keith's, Phila., 25-30.
Burton and Brooks—Shea's, Buffalo, 25-30.
Budd Bros.—Sunnyside Pk., Chicago, 25-30.
Bickwell—West End Pk., New Orleans, La., 25-30.
Brenton-Runkel Trio—Casino, Newport News, Va., 25-30.
Barr and Evans—Keith's, N. Y., 25-30.
Brennan, John E.—Pottstown Pk., Pa.—indefinite.
Bennett and Stembler—Grand Central Roof, N. Y., July 2-7.
Brown, Amelia—Glen Echo Pk., Washn., 25-30.
Barrere and Jules—Shea's, Buffalo, 25-30.
Burnham, Sophie—Collins Garden, Columbus, O., 25-30.
Barker, John—Point of Pines, Boston, 25-30.
Bruno and Russell—N. Y. Roof, 25-30.
Burke Bros.—Casino Roof, N. Y., 25-30.
Burt, Nellie—Palace, N. Y., 25-30.
Belmont and Weston—Proctor's 23d St., N.Y., 25-30.
Bachelor Club—Proctor's 23d St., N. Y., 25-30.
Caicedo—Keith's, Boston, 25-30.
Clarke and Gandy—Pastor's, N. Y., 25-30.
Crawford Sisters—Proctor's 23d St., N. Y., 25-30.
Coleman and Mexis—Keith's, Phila., 25-30.
COHANS, THE—Orpheum, San Francisco, 25-July 14.
Coghlan, Rose, and Co.—Keith's, N. Y., 25-30.
Cornille, Marguerite—N. Y. Roof, 4-30.
Carlin and Brown—Hopkins', St. Louis, Mo., July 2-7.
Cop, H. P.—Proctor's 23d St., N. Y., 25-30.
California Trio—Palace, N. Y., 25-30.
Crane, Lawrence—Great Southern Roof, Columbus, O., 25-30.
Carter and Ross—Ferris Wheel Pk., Chicago, 25-30.
Constantine Sisters—Ferris Wheel Pk., Chicago, 25-30.
Connor and Garwood—Chutes Pk., Chicago, 25-30.
Cadieux—Coliseum, Hartford, Conn., 25-30.
Cline and Clifton—Casino, Newport News, Va., 25-30.
Crosby and Foreman—Keith's, N. Y., 25-30.
Caswell and Arnold—Lion Palace, N. Y., 25-30.
Carmen Sisters—Lion Palace, N. Y., 25-30.
Clinton, J. J.—Wildwood Pk., Washn., 25-30.
D'Arville, Camille—Masonic Roof, Chicago, 25-30.
Deltorellis, The—Sunnyside Pk., Chicago, 25-30.
Dressler, Marie, and Co.—Providence Opera House, R. I., 25-30.
Deming, Arthur—Olentangy Pk., Columbus, O., 25-30.
De Forest Sisters—Keith's, N. Y., 25-30.
Delmanning Bros.—Sachem Pk., Norwich, Conn., 25-30.
Dolan, James F.—Garden Theatre, Buffalo, N. Y., 25-30.
Devere and Kentnick—Lion Palace, N. Y., 25-30.
Daly Bros.—Wildwood Pk., Washn., 25-30.
Daly and Devere—Glen Echo Pk., Washn., 25-30.
Dyllyn, Bernard—Sunnyside Pk., Chicago, 25-30.
Doherty Sisters—Casino Roof, N. Y., 18-30.
Damann, Carl, Troupe—K. and B., N. Y., 18-30.
Darrow, Mr. and Mrs. Stuart—Boric Glen Pk., Elmira, N. Y., 25-30.
DOLAN AND LENHARR—Shea's, Buffalo, 25-30.
Derenda and Breen—Sheffield, Eng., 25-30, Newcastle, England, July 9-14.
Dandy, Jess—K. and B., N. Y., 25-30.
Downs, T. Nelson—Place D'Ete, Brussels, Belgium, 16-29.
De Witt, Josie—Shea's, Buffalo, 25-30.
Duffy, Sawtelle and Duffy—Farm Theatre, Toledo, O., 25-30.
Devaneys, The—Baseball Pk., Phila., 25-30.
De Witt and Burns—Combination Pk., Medford, Mass., 25-30.
Dunn and Jerome—N. Y. Roof, 25-30.
Eldridge, Press—Masonic Roof, Chicago, 25-30.
Eldora and Norine—Coliseum, Hartford, Conn., 25-30.
Elsie, Little—Coliseum, Hartford, Conn., 25-30.
Emmy, Mlle.—Casino, Newport News, Va., 25-30.
ELINORE SISTERS—Farm Theatre, Toledo, O., 25-30.
Everthia, Mlle.—Grand Central Roof, N. Y., 25-30.
Evans and White—Collins Garden, Columbus, O., 25-30.
Earl and Sheppard—N. Y. Roof, 25-30.
Everhart—Casino Roof, N. Y., 18-30.
Elsecta—Sans Souci Pk., Chicago, 25-30.
Eckert and Berg—Sans Souci Pk., Chicago, 25-30.
Excelsior Comedy Four—G. O. H., Phila., 18-30.
Edwards and Kennell—Sachem Pk., Norwich, Conn., 25-30.
Fields and Ward—Keith's, N. Y., 25-30, Keith's, Boston, July 2-7.
Frenchill and Lewis—Palace, N. Y., 25-30.
Fox and Foxie—Palace, N. Y., 25-30.
Farnum and Seymour—Keith's, Phila., 25-30.
Farrell and Starck—Keith's, N. Y., 25-30.
Fergusons, The—Ferris Wheel Pk., Chicago, 18-30.
Fields, W. C.—Chicago O. H., 25-30.
Fleurette and Gardiner—Orpheum, Los Angeles, Cal., 25-30.
Florences, Four—Masonic Roof, Chicago, 25-30.
Franklin Sisters—Chicago O. H., 25-30.
Flood Bros.—Haltnorth's Garden, Cleveland, 25-30.
Fowler Sisters—Capitol Music Hall, Glens Falls, N. Y., 25-30.
Fay and Clark—Keith's, N. Y., 25-30.
Franzoli Sisters—K. and B., N. Y., 25-30.
Fowler, Bertie—Brighton Beach, N. Y., 25-30.
Farley and Connors—Great Southern Roof, Columbus, O., 25-30.
Farrell-Taylor Trio—G. O. H., Phila., 25-30.
Fields, Fanny—G. O. H., Phila., 25-30.
Frederick—Baseball Pk., Phila., 25-30.
Flower, Mlle.—Point of Pines, Boston, 25-30.
Farrell, Cliff—Keith's, Boston, 25-30.
French, Henri—N. Y. Roof, 25-30.
Fords, The—Palace, N. Y., 25-30.
Garnellas, The—Hopkins', Chicago, 25-30.
Geraldine Sisters—Chutes Pk., Chicago, 25-30.
Goldsmith Sisters—Great Southern Roof, Columbus, O., 25-30.
Gamble, Beatrice—Olentangy Pk., Columbus, O., 25-30.
Gilbert, Mons.—K. and B., N. Y., 25-30.
Garrity Sisters—Grand Central Roof, N. Y., 25-30.
Gracey and Byrnel—G. O. H., Phila., 25-30.
Gregory Trio—Point of Pines, Boston, 25-30.
Gleuroy, James Richmond—Pastor's, N. Y., 25-30.
Gardiner, Georgia—Proctor's Fifth Ave., N. Y., 25-30.
Gavin and Platt—Park, Brookfield, Mass., 25-30.
Galetti, Prof.—Brighton Beach, N. Y., 25-30.
Garrisons, The—England—indefinite.
Gruet, Beers and Gruet—Proctor's 23d St., N. Y., 25-30.
Granat, L. M.—Proctor's 23d St., N. Y., 25-30.
Howard and Bland—Masonic Roof, Chicago, 25-30.
Hughes, Mr. and Mrs. Gene—Great Southern Roof, Columbus, 25-30.
Hanlein, Hy.—Windwood Pk., Washn., D. C., 25-30.
Holt, Alf.—Glen Echo Pk., Washn., 25-30.
Harrington, Wright, and Co.—Keith's, Phila., 25-30.
Hanson and Nelson—G. O. H., Phila., 25-30.
Hilton Bros.—G. O. H., Phila., 25-30.
Hathaway, Belle—Baseball Pk., Phila., 25-30.
Hilton and Parker—Baseball Pk., Phila., 25-30.
Horne, James—Point of Pines, Boston, 25-30.
Hurd, Fred—Pastor's, N. Y., 25-30.
Havers, The—Pastor's, N. Y., 25-30.
Hayes and Bundy—Masonic Roof, Chicago, 25-30.
Howe, Wall and Walters—Haltnorth's Garden, Cleveland, 25-30.
Hawaiian Queens—N. Y. Roof, 25-30.
Hayes and Lytton—Keith's, Boston, 25-30.
Hallen and Fuller—Olentangy Park, Columbus, O., 25-30.
Higgins and Lester—Keith's, Phila., 25-30.
Haynes, Gertrude—Brighton Beach, N. Y., 18-30.
Jacksons, The—Keith's, Phila., 25-30.
Jones, Master Geo.—Keith's, Boston, 25-30.
Johnson and Dean—N. Y., Roof, 18-30.
Judges, The—Palace, N. Y., 25-30.
Jessees, The—Ferris Wheel Pk., Chicago, 25-30.
Kilpatrick, Chas.—Sans Souci Pk., Chicago, 25-30.
Kline, Virginia, and Co.—Haltnorth's Garden, Cleveland, 25-30.
King, Vera—Great Southern Roof, Columbus, O., 25-30.
Kreisler, Prof.—G. O. H., Phila., 25-30.
Keogh and Ballard—Combination Pk., Medford, Mass., 25-30.
Koppe—Versailles Pk., McKeesport, Pa., 25-30.
Kellar, Jules—Ferris Wheel Pk., Chicago, 18-30.
Le Clair, Harry—Grand Central Roof, N. Y., 11-30.
Link, Billy—Proctor's Fifth Ave., N. Y., 25-30.
Lingard, George—Miller Pk., Milwaukee, 11-30.
Lockhart, Sam—Keith's, Boston, 25-30.
LEVEY, ETHEL—Orpheum, San Francisco, 25-July 16.
Linton and McIntyre—Pastor's, N. Y., 25-30.
Lozelles, The—Keith's, Phila., 25-30.
Leslie, Kitty—Pastor's, N. Y., 25-30.
Latell, Ed.—Combination Pk., Medford, Mass., 25-30.
Lloyd, Herbert—Baseball Pk., Phila., 25-30.
Leavitt and Nevello—Baseball Pk., Phila., 25-30.
Le Page Sisters—Sunnyside Pk., Chicago, 25-30.
Lawrence Sisters—Hopkins', Chicago, 25-30.
Lewis and Ryan—Haltnorth's Garden, Cleveland, 25-30.
Litchfield, Mr. and Mrs. Nell—Lakeside Pk., Lowell, Mass., 25-30.
Lorenz and Halpin—Casino, Newport News, Va., 25-30.
Le Mar, Pete—Sachem Pk., Norwich, Conn., 25-30.
Laurette—Sachem Pk., Norwich, Conn., 25-30.
La Monts, The—Shea's, Buffalo, 25-30.
Letto and Delle—Grand Central Roof, N. Y., 25-30.
Lafayette—Keith's, Phila., 25-30.
McCoy Sisters and Sam Marion—Shea's, Buffalo, 25-30.
McWaters and Tyson—Grand Central Roof, N. Y., 25-30.
Maddox and Wayne—Collins Garden, Columbus, O., 25-30.
Miller, Billy—G. O. H., Phila., 25-30.
Melville and Stetson—N. Y. Roof, 25-30.
Montague and West—Proctor's Fifth Ave., N. Y., 25-30.
Murphy and Slater—Proctor's 23d St., N. Y., 25-30.
Meiers, Dave—Palace, N. Y., 25-30.
Macart, Prof.—Sans Souci Pk., Chicago, 18-30.
Marzella—Keith's, Phila., 18-30.
Mortons, The—N. Y. Theatre Roof, 11-July 7.
Mansfield, Gertrude—Palace, N. Y., 25-30.
Matthews and Harris—Pastor's, N. Y., 25-30.
Morse, Curtis G.—Keith's, N. Y., 25-30.
Maitland, Mabel—Keith's, Phila., 25-30.
Meeker-Baker Trio—Baseball Pk., Phila., 25-30.
Moullere Sisters—Chicago O. H., 25-30.
Murray, Elizabeth—Chicago O. H., 25-30.
Malcombe and Delmore—Chicago O. H., 25-30.
Melville, Chas.—Capitol Music Hall, Glens Falls, N. Y., 25-30.
Melville, Mlle.—Capitol Music Hall, Glens Falls, N. Y., 25-30.
Merritt and Murdock—Keith's, N. Y., 25-30.
Mitchells, The—Keith's, N. Y., 25-30.
Mignonettes, Six—K. and B., N. Y., 25-30.
Moret and Evans—Glen Echo Pk., Washn., 25-30.
Marshall, Edna Bassett and Co.—Shea's, Buffalo, 25-30.
Newsboys' Quintette—Chicago O. H., 25-30.
Newell Musical Trio—Keith's, N. Y., 25-30.
Nosses, The—Electric Pk., Baltimore, 25-30.
Nizarras, Ernest—Sea Beach Palace, Coney Island, N. Y., 25-30.
Nondescript Trio—Farm Theatre, Toledo, O., 25-30.
NIBLO, FRED—Palace Theatre, London, Eng.—indefinite.
Nobles, Mr. and Mrs.—Forrest Pk., Atchison, Kan., 25-30.
Nicholson, Paul F., Jr.—Toledo, O., July 2-7.
O'Neill, Nellie, and Co.—N. Y. Roof, 4-30.
O'Rourke and Burnett—Chicago O. H., 25-30.
Ott, Phil, and Co.—N. Y. Roof, 18-30.
Orpheus Comedy Four—Ferris Wheel Pk., Chicago, 25-30.
Olympia Quartette—Grand Central Palace, N. Y., 25-30.
Post and Clinton—Ferris Wheel Pk., Chicago, 18-30.
Papinta—Masonic Roof, Chicago, 11-30.
Passparts—Haltnorth's Garden, Cleveland, 25-30.
Picard and Bowen—Chutes Pk., Chicago, 25-30.
Price, Maud Real—Olentangy Pk., Columbus, O., 25-30.
Polk and Kollins—N. Y. Roof, 25-30.
Pascatel—G. O. H., Phila., 25-30.
Palfrey—Proctor's 23d St., N. Y., 25-30.
Quinn Trio—Haltnorth's Garden, Cleveland, 25-30.
Rawlston, Zelma—N. Y. Roof, 25-30.
Reattino, Adelina—Keith's, Phila., 25-30.
Rio Bros.—Brighton Beach, N. Y., 25-30.
Rosinas, The—Keith's, Boston, 25-30.
Rome and Ferguson—Sunnyside Pk., Chicago, 25-30.
Russell, Florence—Hopkins', Chicago, 25-30.
Rosalie—Casino, Newport News, Va., 25-30.
Rice Bros.—Glen Echo Pk., Washn., 25-30.
Roberts, Fred—Farm Theatre, Toledo, O., 25-30.
Riasley and Rostelle—Keith's, Boston, 25-30.
Rooneys, The—Casino Roof, N. Y., 25-30.
Russell, Mae—Proctor's 23d St., N. Y., 25-30.
Sharp and Flatt—Sans Souci Pk., Chicago, 25-30.
Seamon and Monti—Chutes Pk., Chicago, 25-30.
Stanley and Wilson—Olentangy Pk., Columbus, O., 25-30.
Sullivan and Inman—Keith's, N. Y., 25-30.
Sinnott, Florence—Pottstown Pk., Pottstown, Pa.—indefinite
Swift and Huber—K. and B., N. Y., 25-30.
Scott and Wilson—K. and B., N. Y., 25-30.
Snyder and Buckley—London, Eng., 25-30, Cardiff, Eng., 2-7, Swansea, Eng., 9-14.
Sheehan and Kennedy—Grand Central Roof, N. Y., 25-30.
Spencer, Attie—Grand Central Roof, N. Y., 25-30.
Stanton, Walter, and Co.—Grand Central Roof, N. Y., 25-30.
Shipley, John—Point of Pines, Boston, 25-30.
Stuart—Haltnorth's Garden, Cleveland, 25-30.
Solaret—Glen Echo Pk., Washn., D. C., 24-30.
Stover—Masonic Roof, Chicago, 11-30.
Schrode and Charles—Proctor's 5th Ave., N. Y., 25-30.
Simon Bros.—Proctor's 5th Ave., N. Y., 25-30.
Shattuck and Bernard—Palace, N. Y., 25-30.
Tobins, The—Coliseum, Hartford, Ct., 25-30.
Thomson and Green—G. O. H., Phila., 25-30.
Titus, Lydia Yeamans—Empire Theatre, Edinboro, Scotland, 25-July 2.
Thurston, Howard—Masonic Temple, Chicago, July 2-7.
Tyler, Rosa Lee—Ferris Wheel Pk., Chicago, 25-30.
Tedro, Henrietta—Cedar Point Pk., Sandusky, O., 24-30.
Tennis Trio—K. and B., N. Y., 25-30.
Trovollo—Shea's, Buffalo, 25-30.
Tilson, Ethel—Point of Pines, Boston, 25-30.
Thomson, Harry—Pastor's, N. Y., 25-30.
Tenley and Simonds—Proctor's 23d Street, N. Y. 25-30.
Udell and Price—Olentangy Pk., Columbus, O., 25-30.
Vance, Clarice—Masonic Roof, Chicago, 25-30.
Veronee, Ernie—Sunnyside Park, Chicago, 25-30.
Volkyras—Keith's, Boston, 25-30.
Von Hatzfeld, Countess—Casino Roof N. Y., 18-30.
Vincent, Querita—Chicago O. H., 25-30.
West, John A.—Cascade Park, New Castle, Pa., 25-30.
Wilbur, Caryl—Palace, N. Y., 25-30.
Way and Maitland—Pastor's, N. Y., 25-30.
Walz and Ardell—Keith's, Phila., 25-30.
Whitman, Frank—Riverside Pk., Detroit, 25-30.
Wilson, Geo.—Keith's, Boston, 25-30.
Webb and Hassan—Olentangy Pk., Columbus, O., 25-30.
Weston and Allen—Sunnyside Pk., Chicago, 25-30.
Wallace and Lewis—Chutes Pk., Chicago, 25-30.
Wilson—Coliseum, Hartford, Ct., 25-30.
Wills and Loretto—K. and B., N. Y., 25-30.
Waltz, Al.—K. and B., N. Y., 25-30.
Wilson, J. K.—Wildwood Pk., Washn., 25-30.
Welby, Pearl, Keys, Mellis, and Fell—Farm Theatre, Toledo, O., 25-30.
Wilks, Anna—Combination Pk., Medford, Mass., 25-30.
Westman and Wren—Keith's, Boston, 25-30.
Williams and Hood—Pastor's, N. Y., 25-30.
Wests, The—Pastor's, N. Y., 25-30.
Wood and Ray—Pastor's, N. Y., 25-30.
Wrothe and Wakefield—Proctor's 5th Ave., N. Y., 25-30.
Wallace, Francklyn—Palace, N. Y., 25-30.
Wartenburg Bros.—Proctor's 23d Street, N. Y., 25-30.
Yeamans, Jeunie—Proctor's 5th Ave., N. Y., 25-30.
Yorke and Adams—Keith's, Boston, 25-30.
Young and Devoie—Great Southern Roof, Columbus, O., 25-30.
Zeno, Carl and Zeno—Proctor's 5th Ave., N. Y., 25-30.
Zebb and Zarrow—Keith's, Phila., 25-30.
Zink, Adolph—Palace, N. Y., 25-30.

ALF WHEELAN RECEIVES PRESENTS.

Alf C. Wheelan returned to New York last week after a thirty-five weeks' season at the Tivoli Opera House, San Francisco, where he directed the productions of The Wizard of the Nile, and The Idol's Eye, which enjoyed two of the longest runs on record in that city. Mr. Wheelan played his original roles in these operas. He received an offer to return and revive these successes next Summer. In appreciation of his services, Mrs. Ernestine Krelling, owner of the Tivoli, presented Mr. Wheelan with a gold cigar cutter, set with diamonds, and a handsome gold chain. Victor Herbert, the composer of the two operas, rewarded him with a gold match-box with a four leaf clover set in enamel. Accompanying this gift was a letter from Mr. Herbert, complimenting him on the excellence of his work.

KATZ'S COLUMBIA THEATRE, PATERSON.

Katz's Columbia Theatre, formerly known as The Eden, will be one of the prettiest houses in New Jersey when the painters, decorators and scenic artists put on their finishing touches about Aug. 1. Manager Ben Leavitt intends also to increase the seating capacity to about 1300. This theatre is situated in the heart of the city, all cars passing the door. Taking all in all, the Columbia should be a winner. The season will open on Aug. 27 with the New York Casino success, The Telephone Girl, and Mr. Leavitt promises to have good attractions throughout the year. Managers of melodramas, farce-comedies, operas, minstrels, etc., wishing a good three-night or week stand should communicate at once.

EDITH YERRINGTON'S SUCCESS.

Edith Yerrington is back in town for a few weeks' stay to arrange her plans for next season. During the season just closed she made a brilliant success as Jack, in Jack and the Beanstalk, and in all of the cities in which she played she was honored socially as well as artistically. Her vocal accomplishments, her spirited acting and her beauty were highly complimented by the newspapers, and her season's work has brought her into the front ranks in her particular line. During the Summer Miss Yerrington will probably go to London to study the methods employed there in musical comedy.

MATTERS OF FACT.

Al. Caldwell has assumed management of John Griffith, who will the coming season appear in a production of Spartacus, the Gladiator, which he has secured from Wagen. Ils and Kemper. He will also appear in Faust and Virginius, carrying scenic equipment for each play.

Roster of Lost in Egypt: Harris and Parkinson, proprietors and managers; Harry Keefer, stage-manager; Gus Henley, Frederick Lytell, Wilbur Atkinson, Robert Howard, Max Schrade, Marie Dale, May Merrick, Elmer Seymour, Bessie Stansell, Kate Evans, Louise Strothmore, and Abu Helma.

Myrta French, a portrait of whom as Carmen is published on another page, is at home, Eau Claire, Wis., considering several proffered engagements for next season.

Roster of the Frank Cooley company: Frank Cooley, proprietor and manager; Joseph Corcoran, business-manager; Edwin Mowry, advance agent; W. H. Ballantyne, H. Armour, Sydney Platt, John Torrance, Johnny Doubliert, M. J. McQuarrie, Georgie Francis, Elizabeth Hale, Zoe Saro Rice, Gladys Kingsbury. Now playing at the Park Theatre, Phoenix, Ariz.

Roster of the N. B. Cantor Opera company: William H. Grinke, William H. White, J. O. Cantor, Carrie Reynolds, Lotta M. Niblack, Josephine Baird, Marjorie Guard, Lulu Humistone, Herman Feestermann, musical director; Nat. B. Cantor, proprietor and stage-manager; under direction of Maurice Boom.

Kitty Coleman offers to let on royalty the successful Irish plays of the late Dan McCarthy, including True Irish Hearts, Dear Irish Boy, The Cruiskeen Lawn, and The Rambler of Clare. There is good printing for several of the above plays. Full information about the plays can be had of her agents. Miss Coleman has under consideration several offers for next season for soubrette and comedy parts, but has not yet closed.

Charlotte Winnett, who is in Bay City, nursing her mother (not her father as had been previously reported), will soon return to town. Miss Winnett has had several offers for next season, but has not yet decided with whom she will sign.

The first season of the Howard-Dorset company closed May 26. The next season opens at Chillicothe, and will include Middle States only. A new repertoire will be presented, including Old Glory, The Cat and the Cherub, a special production of Fogg's Ferry, and several other carefully selected dramas and comedies. New vaudeville features will be added.

Manager M. W. Hanley, who will direct the tour of Robert B. Mantell again next season in the new play, A Free Lance, has booked an excellent route. Ambruster and Sons, of Columbus, O., are painting scenery for the production, and the music will be by Mr. Byrne. Mr. Mantell is now abroad.

Ben Hendricks in Ole Olson will open his regular season on August 29, at Mt. Clemens, Mich., under the management of William Gray. The tour has been booked to San Francisco and return. The company includes the original National Swedish Ladies' Quartette.

C. S. Sullivan, manager of the Lorraine Hollis Dramatic company, arrived in New York last week to complete arrangements for the tour of his star.

John Fay Palmer has organized a stock company to finance his spectacular production, Egyptian of Pompeii. The spectacle will open July 4 at Manhattan Beach Park, Cleveland, for a run of two weeks. One hundred people are employed in the production, which is brimful of scenic electric and ballet effects.

Harold Blake, tenor, late with Francis Wilson, Lillian Russell, the Bostonians, Geoge W. Lederer's Casino attractions, and the past season with De Wolf Hopper during his London and American engagement, is at liberty for opera or musical comedy. He may be addressed at the Brodhead Cottage, Delaware Water Gap, Pa.

Josephine Florence Shepard, a character woman of ability and an impressive appearing grand dame, invites offers for the coming season. She contributed some good work with What Happened to Jones last season.

The Herald Square Opera company, managed by Harry Nelson and Frank Kintzing, are making special preparations for the presentation of a new comic opera for their second annual tour of the Southern States.

The Cook-Church Stock company will number next season the following productions in their repertoire: An Actor's Romance, The White Squadron, The Ruling Passion, Land of the Midnight Sun, A Soldier of the Empire, The Midnight Alarm, Lady Lil (The Circus Queen), The District Fair, The Police Patrol, and An Innocent Sinner. Special scenery and printing will be used for all the plays. The tour will be through the New England States, New York and New Jersey, and will be under the management of H. W. Taylor.

Harry C. Smart, the veteran booking agent and manager, after a two years' sojourn in Chicago, has returned to New York.

E. L. Johnson, who has managed the Globe Theatre, Elmira, N. Y., the past two and a half years, has decided to give up the house and will resume his career as a road manager. He has had experience and is of temperate habits. He should be addressed at Elmira, N. Y.

Complaints are continually coming from mail carriers whose route includes that portion of East Twenty-fifth Street, between Second and Third Avenues, it is said, because of the fact that their capacity is limited to one pouch each. The pouch of each carrier, it is said, is largely taken up by the mail of two residents of No. 212 East Twenty-fifth Street, James F. Casey and Maggie Le Clair, who have an "ad." each week in THE MIRROR, this accounting for their large personal correspondence.

Charles E. Holton, lessee and manager of the Grand Opera House, Salem, O., has also leased the Lectonia Opera House, Lectonia, O., for a number of years. He will run the Lectonia Opera House in connection with the Grand at Salem.

Paul Gilmore, who has been so successful the past season as a romantic star in the Middlewest, has not yet settled his plans for next season. He has had proffers from managers who desire to continue his services, but he may decide to take a play to his liking he

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The wonderful success of Jessie Bartlett Davis during her first week in vaudeville is the talk of the town. On the Masonic Temple Roof, where she appeared, overflow meetings were in order every evening. Mrs. Davis' voice has the same sweet, alluring quality as of old, and notwithstanding the fact that the acoustic properties of the house are not by any means perfect, every note penetrates to all parts. A season's rest has done her worlds of good. Rumor now has it that Mrs. Davis will shortly enter the vaudeville field permanently. It could neither be confirmed nor could a denial be secured. If she does enter vaudeville, John Murdoch will have charge of her business affairs, and the Masonic Temple has another star on its list to be added to Camille D'Arville. This is Miss D'Arville's final appearance in Chicago, for as soon as her bookings expire, about the end of the year, she will retire from the stage and be married to a San Francisco millionaire. Miss D'Arville has many friends in Chicago, and her success is none the less pronounced than on her former visits. In fact, her voice seems to have improved since last season, and she sings delightfully. Papinta begins her last week with a hit, as she has scored her usual success. Others are Press Eldridge, Clarice Vance, Howard and Bland, Wayne and Randy, the Four Florences, and Bruce. Hogan, O'Rourke and his co. are at the top of the list at the Chicago Opera House, giving a sketch, Parlor A. The Moullere Sisters, Elizabeth Murray, George H. Adams and his family, W. C. Fields, the Newsboys' quintette, Querita Vincent, Maiscme and Delmore, Three Franklin Sisters, and Andy and Jennie Adams complete the bill.——Sans Souci Park retains Macart's dogs and monkeys for a third week, their entertainment is so popular. Sharp and Flatt and T. W. Eckert and Emma Berg are also on the bill. Charles Kilpatrick, the one-legged bicycle rider, is a great drawing card out of doors. He rides down a flight of stairs eighty-five feet high.——Hopkins' Pavilion at Sunnyside Park has a good bill, which includes the Deltorellis, J. Bernard Dyllyn, James Rome and Marguerite Ferguson, Weston and Allen, Le Page Sisters, Budd Brothers, and Ernie Veronee.——Hopkins' vaudeville bill contains Florence Russell, Dick and Maude Garnedin, and the Lawrence Sisters.——At Ferris Wheel Park, Carter and Ross, Jules Kellar, Rosa Lee Tyler, the Jessees, Three Constantine Sisters, Barney and Dick Ferguson, Orpheus Comedy Four, Post and Clinton, and the Alabama Quartette make up the bill.——The Chutes has Picard and Bowen, Seamon and Monti, Wallace and Lewis, Sisters Geraldine, and Connors and Garwood.——The Sapho Burlesquers are at the Trocadero.——Sam T. Jack's has Jack's Orange Blossom co.——Item: Manager John Murdoch, of the Masonic Temple Theatre, was last week married to Grace Akass. Miss Akass on the stage is known as "The Girl with the Auburn Hair," and ever since she made her first appearance last August, has been under the management of Mr. Murdoch—in fact, it was he who brought her out. She is an Indianapolis girl, with a sweet face and still sweeter voice, and her act has won universal approval. Their many friends wish the couple a long life, full of happiness. M. A. TWYFORD.

BOSTON, MASS.—Only two vaudeville houses remain open now, but there are plenty of Summer gardens, which make up for the deficiency.——At Keith's they have several elephants on their hands, but as they are Sam Lockhart's baby ones, they are not worrying about them. The bill is a remarkable one. The other features are: Hayes and Lytton, Edna Aug, Caicedo, Yorke and Adams, George Wilson, the Reginas, Westman and Wrenn, Volkyras, Cliff and Farrell, Rissley and Rostelle, George Jones, and the biograph.——The olio to aid the stock co. at the Palace this week consists of Fielding, Billy and Madrid Jackson, Mills and Hart, Mae Worden, and Lillian Beach.——At Austin and Stone's this week are Kidd and Kidd, Andrews, Al. and Mamie Anderson, Princeton Sisters, Florence Zeller, Dixie Sisters, John Goss, the Rublon Brothers, Ada and Ida Grey, Edward Acceta, Nellie Franklyn, Barnes and Fallon, Quin and Fray, Cissie Boyle, and others.——At Charles River Park they have two spectacles, Naples, and The Powers in China, while the specialty features are Nelson, Glinserett, and Demonio, the Goolmans, the Barettis, Ernest Tenney, and Lang and Sharpe.——At Combination Park, the time between the races is occupied by Ed Latell, De Witt Burke, Keogh and Ballard, and Anna Wilks.——Tony Williams and his comedy co. give Mr. Dooley and his friend Hennessey at Crescent Gardens this week.——The vaudeville attractions at Point of Pines are James Horne, Madame Flower, the Gregory Trio, John Barker, John Shepley, Ethel Tilson, and Nevada.——At Norombega Park the open air theatre presents Winona and Banks Winters, Leo and Clapham, the Carsellos, Satsuma, and Burkirk and Howard. JAY BENTON.

WASHINGTON, D. C.—The New Grand Opera House here, and the Baltimore Lyceum, theatres now controlled by Plympton B. Chase, will be known in the future as Chase's vaudeville houses, to acquire a distinction similar to Keith's and Proctor's.——William Jeffers has resigned as manager of Glen Echo. The new director presents Daly and Devere, Alf Holt, Amelie Brown, Carmen Sisters, the Rice Bros., and Solaret, the dancer, in conjunction with Haley's Band.——Manager T. Arthur Smith presents 25 at Wildwood. J. K. Wilson, Daly Brothers, Thomson and Green, J. J. Cluxton, Findlay and Hamilne, and the Galatea illusion.——New people 25 at Lawrence Summer Garden are Wagner Sisters Trio, Luna Cooper, Mary Borden, Charles Willard, Ella May, and Harry Castin.——The Whirling Zolas terminated their engagement at Chevy Chase Lake with the performance Sunday night, and are succeeded this week by Almo and Kola, who present their act from a floating stage in the lake. They are expert swimmers and divers, and the exhibition is novel and attractive.——Walter Stetson and Selma Forrester are meeting with success in George Cohan's sketch, I Want to Know, in Southern territory. After a week each at Richmond and Norfolk, a solid month is the guarantee at Savannah, Ga. JOHN T. WARDE.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Good business week 18-23. The co. give a continuous performance, noon to 12 p.m., during the carnival. Olio by Agnes Atherton, Grace Gilmore, Ada Mortimer, Effye Marion, Sadie Manning, Clara Marion, Nellie B. Squires, Caroline Payden, Effie Mack, Prince Paul, James Mulligan, Dorothy Payden, Charles Frosta, Al. Warda, Frank Wilcox, Harry Lando, Charles Wilcox, Pollie Brooks, and Harry Brooks.——Olympic (Frank Baiocchi, manager): A good bill was presented week 18-23 to good houses by Lulu De Mar, Marguite Grace, Lottie Thorne, the Jacksons, Cerita and Gardner, Frank Granger, Dickie Howard, Lancton, Lucier and Lancton, Bessie Cunningham, Blanch Ward, and Lew Williams.——Tivoli (John Straka, proprietor): Large patronage week 18-23. An excellent programme was presented by ladies' orchestra, Laura Miller and Prof. C. A. Miller.——Little Bijou (George Russell, proprietor): Week 18-23: James Murray and Polly O'Neil are entertaining fair audiences.——Items: The Martinetti Continuous Show co. is giving a performance under canvas week 18 during the carnival.—The Forepaugh and Sells Show is finely billed throughout the city for July 7.
GEORGE H. COLGRAVE.

SAN FRANCISCO, CAL.—Four sketches made up the greater part of the bill at the Orpheum 10-16. Lillian Burkhart presented for the first time a new play by Hubert Henry Davies, a young newspaper man, who at one time worked in this city. The sketch is called Fifty Years Ago, and is beautifully done. Van and Nobriga presented My Busy Day with success. Joseph Hart and Carrie De Mar were seen to advantage in Dr. Chauncey's Visit. Fleurette and Gardner scored a hit with An Eventful Day. Mr. and Mrs. Jimmie Barry repeated Mr. Wilkins' Baby. The new Australian baritone, Sydney Deane, created a most favorable impression. Novelties 17 include Charles E. Grapewin and Anna Chance, and Musical Dale.——Fischer's Concert Hall attracts crowds nightly. Lombardi Quartette and Signor Abramhoff are still in great demand. FRED S. MYRTLE.

NEW HAVEN, CONN.—The pretty new theatre at Savin Rock was crowded at the opening 18. The Casino is the handsomest Summer theatre in New England. It has a stage of good size. The actors have twelve dressing-rooms, and the theatre is thoroughly lighted by electricity. McWatters and Tyson were the features, and won many recalls. Murray and Wesley were a close second. Bonita, Danny Simmonds and his dog "Nigger," the Onris, and others made up the bill. Week 18-23: Atwater's Orchestra of ten pieces gave concerts.——Item: James A. Blake, manager of the Casino, has appointed John T. Hendricks as treasurer. Mr. Hendricks holds a similar position at the New Grand in the Winter.
JANE MARLIN.

CLEVELAND, O.—The bill at the Garden Theatre week 25-30 includes Stuart, Tom Lewis and Sam J. Ryan, Howe, Wall and Walters, Virginia Kline and co., Flood Brothers, the Passparts, and the Quinn Trio.——Arrangements are being made to present John Fay Palmer's spectacular production of Pompeii at Manhattan Beach in the near future, under the local management of Louis Janowitz. Pain's fireworks will be used in conjunction with this production.——The Forepaugh-Sells Circus showed to two immense crowds at the Madison Avenue grounds 18.
WILLIAM CRASTON.

MILWAUKEE, WIS.—Coney Island drew crowds 17. The Oriental Theatre was a popular feature. The bill at the Pavilion was added to, and Manager Miller will introduce new acts in the programme each week.——At the Alhambra Manager Miller will offer carnival week, 24-30, his Waukesha Casino co., reinforced by vaudeville acts.——The Star will reopen 24-30 with The Merry Widows Burlesque co. as a carnival attraction. CLAUDE L. N. NORRIE.

TOLEDO, O.—Lake Erie Park and Casino (Frank Burt, manager): Week 18-23: Hilda Thomas, Zazell and Vernon, Henrietta Tedro, Eddie Moore, Lawrence and Harrington, and Udell and Pierce.——Hanner's Farm (Otto Klives, manager): Rice Brothers, Vera King, Daly and De Vere, De Biere and co., Goldsmith Sisters, and Cunningham and Cunningham.
C. M. EDSON.

PORTLAND, OR.—Fredericksburg (Brown and Grant, proprietors and managers): An excellent twenty-number programme obtained at this house week ending 17. Nelse Hadley and Mae Hart headed the bill, followed by Ida Howell, Armond, George H. Wilson, Herbert, Chester, and Mae Hart in old-time songs. Fred Richter's Orchestra played as usual. Profitable business. O. J. MITCHELL.

SARATOGA SPRINGS, N. Y.—Theatre Saratoga (Sherlock Sisters, managers): Bill for Car Builders' Convention 18, arranged by Robert Grau: Isabella Urquhart, Mr. and Mrs. Mark Murphy, Gus Williams, Sisters Esmeralda, Wroth and Wakefield, Nellie Burt, Edwin French, and Bettina Gerard. Mr. Grau's entertainers 21 for the car builders were Rice and Cohen, Lewis and Ryan, Arthur Rigby, Bertie Fowler, Al Lubin, Mazie King, John and Ella Gilroy, and Florence Wolcott, performance first-class; attendance large.——Palm Garden (Charles H. Austin, manager): Week 18-23, good business. Week 25-30: Marie Gerard, Georgia Cunningham, Lottie Vernon, and Ida McIntyre, Dell Wilson, Eva Marsh, Mamie Riley, and Olive Clayton.——Gem (David W. Barnum, manager): Opening July 2 with vaudeville.——Kaydeross Park (Francis P. King, manager): Opening scheduled for July 4. J. W. Gorman, of Boston, is to furnish the bills.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): Very large business rewarded a bill of equal excellence 11-17. Etta Butler, a Los Angeles production, won much applause and many flowers for her clever imitations of well-known performers. The Mignani Family scored in their musical sketch. Midgley and Carlisle's juvenile sketch won many laughs and went as well as on its last appearance here. Vandy held the house by his novel and clever juggling. Louise Gunning continued to win encores ad lib. with her beautifully rendered Scotch ballads. Mlle. Bartho, the Junoesque dancer, and the Wilson Family were great favorites. Ezra Kendall kept everybody laughing at his nonsense. Delegates at large 18: Lillian Burkhart, Fleurette and Gardner, and Mr. and Mrs. Jimmy Barry.——Item: Morris Meyerfeld, the vaudeville Napoleon, is here on a short business trip and expresses great satisfaction at the local outlook.

KANSAS CITY, MO.—Amusements are now limited to the outdoor attractions at the various parks. The Electric Park continues to draw big crowds nightly. Week 17-23 bill included the Five Whirlwinds, Maximilian and Shields, Vinie De Witt, Sharp and Flatt, Irene Jerome, Chandler and McPherson, and the high diving dog, "Spider." Mlle. Celeste, in beautiful poses under the electric fountain, was a pleasing feature, and the German village proved a strong attraction.——At Fairmount Park Lenge's Military Band in concerts is drawing fairly. The extra attractions are A Husband on Salary, acted by Stephen Fitzpatrick and co., and the Labretta Sisters.——Troost Park has Zimmerschied's Military Band, with Antonio Masino, soloist.

NORFOLK, VA.—Bijou (Abb Smith, proprietor): Week 18 olio: Pauline Howard, Myrtle Trevan, Lillian Hathaway, Klondyke Trio, Nina Oliver, Bertha Stead, Della Wall, and Nellie Parker. Clever skits by the stock co. are A Gay College Girl and The Night Hawks. Business splendid.——Ocean View (L. Joe Le Foucher, manager): Week 18: Jennie Eddy Trio, Boyce and Wilson, Patterson Brothers, Zoe Matthews, and Edwin and Kitty Deacon. Large crowds.——Auditorium (James M. Barton, proprietor): Week 18 comedy: Murphy's Birthday. Olio: Clara Barton, Barrett Brothers, Harriett Van Buren, Mlle. Scott, Courtney Sisters, Haley and Flynn, Mildred Drew, Lulu Davenport, Thomas Clegg, and Susie Howard. Packed houses.

HARTFORD, CONN.—The new Coliseum Building, with a seating capacity of 2,000, has been transformed into an attractive palm garden theatre, and will be conducted by Jennings and Graves, of the Hartford Opera House. The opening occurred 18 to a crowded house. The bill included Mr. and Mrs. Sidney Drew, Leron and Doran, Lewis and Elliott, Palmer Sisters, Bacon and Hendry, Murphy and Nolan, Marie Redmond, Hattie Hilton, and a large chorus, which appeared in the closing burlesque. Smoking is allowed and refreshments served.——Werder's Park is drawing large crowds with an excellent bill. Week 25, consists of the Musical Tobins, Cadieux, Eldora and Norine, Wilson, and Little Elsie.

GLENS FALLS, N. Y.—McGregor Park (Massey and Lewis, managers; Charles Janke, booking manager): Week 18-23, Marion and Dean, Conroy and Mack, Harry and Mary Howard, James Morris and Olive Berwick pleased. Attendance good. One of the attractions is Broncho Charley's reproduction of the naval battles between America and Spain in a large tank. Week 25: Randall, the Hewitts, Broadway Trio, and others.——Capitol (John Donahue, proprietor): Week ending 23, Williams and Melburn, Russell and Russell, Blanche Decotret, Lillie Milton, and Dollie Cole pleased. Attendance good. Week 25: Charles Melville, and Fowler Sisters, Winstana, Lillie Melburn, and Vera Aymar.

COLUMBUS, O.—Great Southern Roof-Garden: This new resort presented the best bill of the season to good houses 18-23. Co. included Patrice, Solaret, Sophie Burnham, Haight and Dean, and the La Velles. Week 25: Mr. and Mrs. Gene Hughes, Young and Devoie, Lawrence Crane, Goldsmith Sisters, and Vera King.——Olentangy Park (C. A. Lacy, manager): Week 17 the bill was Rosa Maymon, Ollie Young, Bell and Albion, Le Claire and Hayes, Murphy and Mack, and Kasten, Duey and Kasten. Week 24: Udell and Price, Beatrice Gamble, Hallen and Fuller, Arthur Deming, Maud Beall Price, Webb and Hasson, and Stanley and Wilson.

SOUTH BEND, IND.—The Indiana Railroad Co. has erected a temporary portable theatre at Springbrook Park, to be replaced by a permanent Summer pavilion next season. E. B. Williamson is managing the theatre, and the best vaudeville talent will be engaged. The theatre opened 14 to seven hundred people. Opening bill, which continues week 18, included Professor Lefebre's Saxaphone Quartette, Franklin Sisters, Lency Haskell, Frank Purcell, and Claire Mayard. The Elbel Orchestra gives Sunday concerts at the park.

ALLENTOWN, PA.—Dorney's Park and Natatorium (Allentown and Kutztown Traction Co., proprietors; Captain Blondell, manager; Joseph Fitzpatrick, business-manager): A liberal expenditure of money, combined with taste and energy, has made Dorney's Park a pretty place. The park was opened 18 and attracted about 7,000 people, who greatly enjoyed the concerts by the International Ladies' Orchestra, and aquatic exhibitions by Captain Blondell, the whole concluding with the blowing up of the "Maine." Vaudeville will open 25.

LEOMINSTER, MASS.—Pinehurst Park (Ralph Ward, manager): Season opened 11 with California Minstrels, including Lew Benedict, J. M. Norcross, John Trainor, James Edmonds, Frank Cook, Harrie Codnire, Alex Cameron, Williard Squires, Billy Hall, James Hurley, Victor Grandau, and Professor Henry Nachauer's orchestra. Pleasing entertainment, but cold weather kept people away. Week 18, New York Novelty co.——Leominster Park opened 14 with Corbett and Jeffries pictures; fair crowds. Week 18-23, the Cosmopolitan Specialty co.

RICHMOND, VA.—Casino (Jacob Wells, manager): A strong bill is a drawing card week 18-23. The olio includes the Young American Quintette, Rosalie, Emmy's dogs, Rice and Elmer, Brenton-Runkel Trio, and Lorenze and Halpin.——Item: Harry Seamon, of Hurtig and Seamon, was in the city for several days this week as the guest of Manager Wells. Hurtig and Seamon look after the bookings for Manager Wells and have already booked some big acts for the Bijou next season.

PORTLAND, ME.—Riverton Park (E. A. Newman, managers): New York Vaudeville Stars week 18: A. S. Josselyn, Knox Brothers, John Price, Mr. and Mrs. Carloris, Coakley and Hoested, and H. V. Fitzgerald, assisted by the Royal Hungarian Orchestra. Attendance big.——The Fadettes' Woman's Orchestra, with the electrical fountain, are proving strong drawing cards at Underwood Springs. This combination will remain through the season, relieved now and then by first-class vaudeville.

WEST SUPERIOR, WIS.—Gem Theatre (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 18: Castle Sisters, Jennie Murphy, Perry Sisters, Tim Ryan, Howard Foster, Bert Baker, Grace Wallace, Fred and Georgie Hawley, May Wilson, and Ida Moncrief. Business big. Special attractions for G. A. R. encampment week.——Item: This house has been fitted with a new stock of scenery, repainted and decorated throughout, making it one of the handsomest vaudeville theatres in the Middle Northwest.

BETHLEHEM, PA.—Central Park, Rittersville (Lehigh Valley Traction Co., managers): Metropolitan Vaudeville co. opened 18 for week, and cars are loaded to capacity. Week 25: Bryant and Saville's Minstrels (Gus H. Saville, manager) are billed. Co. includes Gus H. Saville, Charles H. Bryant, Harry W. Evans, Melville R. Grant, Elmer T. Ritchie, William D. Stratton, Emmett J. Welch, George W. Bradley, Frank Houghton, and the Minerva Quartette.

HAMPDEN, ME.—Riverside Park (B. H. and W. R. R. Co., managers): Opened to large and pleased audience 18, by the Bon Ton Vaudeville co., with Collins and Madell, Sunderland and Fooda, Wally Clark, Adolph Adams, John Harrington, Annie Southard and George Davis, musical director. The attractions will be furnished by the Boston Theatrical and Lyceum Bureau. Ed Kelly, manager. Lenna Hawes Ladies' Orchestra is engaged for the season.

ROCHESTER, N. Y.—Items: W. B. McCallum and Joe Monk, of the Cook Opera House, are summering in Pennsylvania.—A. M. Luecher, of the Baker, is in charge of all amusements at Ontario Beach.—Jimmy Clancy, for a number of years connected with the Cook, has been urged by his many friends to enter the vaudeville field, and he has decided to make his debut as the "boy monologist" the coming season. We predict his success.

TRENTON, N. J.—Spring Lake Park (Trenton Pass Railroad, managers): Week 18: Mlle. Loar, May Mooney, Shelley and Burbeck, Hodgkins and Leith, and the Marianga. Big business.——New Park Theatre (Charles Hetzel, manager): Bryant and Saville's co. 18-23. Business and performance very satisfactory.

ELMIRA, N. Y.—Rorick's Glen Park (Henry F. Dixie, manager): Opened 18. Bill for the week included the great Nettio, Chambers and Henninger, Major Sisters, Welch Brothers, and the projectoscope. Business large. Under the management of Mr. Dixie, Rorick's promises to become the most popular resort in town during the Summer. Over $20,000 have been expended in beautifying the park. The theatre is considered the best Summer theatre in the State.

DETROIT, MICH.—At Wonderland week 18 an immense business was done. The star is Henry Lee. Others are the Metweef Duo, Schuyler Sisters, Carleton and Terre, John A. West and Mamie Remington, and the biograph.——The programme at Stock's Riverside Park week 18 is filled with good things.——The Empire Comedy Club, Moreland, Thompson and Roberts, Harris and Walters, the Lucados, Querita Vincent, and Cook and Lester are in the bill.

SYRACUSE, N. Y.—Lakeside Park (J. W. Gorman, manager): Gordon H. Eldrid, Lynn Sisters, Edward Estus, Prentice Trio, and Spencer Brothers amused good sized houses 18-23.——Iron Pier Casino (Dunfee Brothers, managers): Nellie V. Nichols, Lillian Le Roy, Madden and Killenbeck, Belle Emerson, Ruby Sisters, and George Kane pleased large audiences 18-23.

BINGHAMTON, N. Y.—Union Casino (J. P. R. Clark, manager): The Mayo Sisters, Julia Raymond, Genaro and Theol, Leavitt and Nevello, Little Chip, and Sadie Hart had good houses and pleased 11-16.——Elm Garden (Harry Levy, manager): Business good 11-16. Brentwood and Green, Billy Taylor, Alice Leslie, Nellie Harvey, Blanche De Cother, George Capron, and Helen Negatar week 18.

NORTH ADAMS, MASS.—The tent show which is given here, under the management of Hanley and Carleton, continues to draw largely, and will be continued for some time. The bill week 18-23 included Ryefoed Sisters, Remi Brothers, Tom Hefron, Robert Huelette, the Devines, and William Delisle. It was planned to play a circuit of parks, but if business continues good here this scheme will be abandoned.

JOHNSTOWN, N. Y.—Sacandaga Park: The Fonda, Johnstown and Gloversville Railroad Co. have built an attractive rustic theatre, where vaudeville will be given daily during the Summer, beginning July 2. The park is situated near Northville, and $30,000 have been expended on it. The theatre will be under the management of C. H. Ball, formerly manager of the Grand Opera House, Johnstown, N. Y.

NEWPORT NEWS, VA.—Casino (Leath and Booker, managers): Week 18-23: Williams and Adams, Hilton Brothers, Kelly and Reno, Annie Kenwick, and Wills and Collins. The patronage of this house has grown very rapidly. Bill week 23: Madame Emery's dogs, Lorenz and Halpin, Brenton-Runkle Trio, Rosalie, and Cline and Clifton.

POTTSVILLE, PA.—Tumbling Run Summer Theatre (George J. Frick, manager): The "Run" opened to fair audience 18. The Midway co. and the following appeared: James J. Cassidy, Sheridan and Flannigan, J. J. Sully, Barry and Bannon, Elgie Bowen, Mr. and Mrs. Harry Budworth, and a farce called The West Point Cadet. Performance very satisfactory.

NORWICH, CONN.—Sachem Park, New Empire (W. H. Atkinson, manager): Opened 16 to fair audience. The pavilion and stage were not entirely completed for the opening, but a pretty good performance was given under the circumstances. Week 25: Delmanning Brothers, Pete Le Mar, Edwards and Kernell, Laurette, and Abbott and North.

SALT LAKE CITY, UTAH.—Salt Palace (Max Peters, manager): In the vaudeville theatre Thelma Winfield has been the main attraction. She plays the violin, and is also a poseur. Others are Will S. Rising and Lillian Kemble, and Marjorie Lake and Harry Lewis, and Hayden and Hetherton. The house has been packed all the week.

MUSKEGON, MICH.—Lake Michigan Park (William R. Reynolds, booking agent): Cook and Clinton, musical Kleists, Frank Whitman, Zimmer, and May Hoey 17-23 drew crowded houses in spite of cool weather. Week of 24-30: The Eldridges, Rhodes' Marionettes, Edyth La Velle, Three Renaldos, and Harry D'Esta.

BUFFALO, N. Y.—Shea's (M. Shea, manager): Big houses have been the rule all week 18. John D. Gilbert made the hit of the bill. Alice Shaw and daughters were good. Hallen and Fuller had things their own way. Others were World's Trio, Ellsworth and Burt, Smith, Doty and Coe, the Passparts, and Webb and Hassan.

MONTREAL, CAN.—The Theatre Royal has the Tenderloin Burlesquers.——Sohmer Park is doing its usual big business. The special features are Mons. and Madame Begue, whose turn is highly appreciated; the Soeurs Fauvette, and the Faust family, who are old favorites here. The music is up to the park's high standard.

LYNCHBURG, VA.—Westover Park (F. M. Dawson, manager): The season opened to S. R. O. 11, with Rice and Elmer, Barrett Brothers, Dave Nowlin, Luna Cooper, and Mlle. Flora, 18-23, large crowds saw Mr. and Mrs. Fred Morphet, Bijou Russell, Murrell and Evans, Howard and Mack, and Hale and Frances. Frank Deshon Opera co. 25-30.

FRANKFORT, KY.—Cove Spring Park (Col. William H. Fremont, manager): The rain having let up the bill week 17 reaped good crowds. Edythe Kenney, Murray and Murray, Kiberas and Cole, and Fremont made decided hits. In future there will be a change of programme every Sunday and Thursday evening.

DES MOINES, IA.—Auditorium (W. P. Chase, manager): Week 11: Milton and Dollie Nobles, assisted by Eva Westcott, in A Blue Grass Widow; Lew Hawkins, Gertie Reynolds, Mr. and Mrs. Nat Le Roy, W. T. Houston, Alben Schrock, Douglas and Ford, and Laredo and Blake. Attendance good.

YOUNGSTOWN, O.—Week 18 Dan and Dolly Mann played a return engagement in Mr. Mann's famous "Biddy" sketch. Ely and Harvey, H. E. Boyd, and Arminta were excellent. Manager Stanley is doing excellent work and the season so far has been very satisfactory.

TORONTO, CAN.—The open air entertainments at Munro Park and Toronto Island are in full swing. At Munro Park Hamilton Hill is the feature 18. J. W. Winton, Oberti, Planka, and the "Girl with the Auburn Hair" will appear at the park during the Summer.

GRAND RAPIDS, MICH.—Ramona: This theatre has been greatly improved and enlarged, and is now one of the best of its kind. Large business is ruling week 17. Grierson Sisters, Lizzie Wilson, McPhee and Hill, and Coin's comedy dogs are the features.

MANSFIELD, O.—Lake Park Casino (E. R. Endley, manager): Plays and Players closed week 11 to small business. Co. not up to the average. Week 18 opened to good business, with John and Maude Allison, De Voe and Antrim, the Lamb Children, J. S. Darmody, and Hague and Herbert.

SAGINAW, MICH.—Riverside Park Casino (J. E. McCarthey, manager): This popular Summer resort was opened 11 to an audience of 4,000. Sisson and Wallace, Craig and McDonald, Hattie Tedro, and Leon Sisters were in the bill. Week 17: Edna Bassett Marshall and co.

READING, PA.—Carsonia Park (O. S. Geiger, manager): Wilson and Leicelster, La Petite Lewis, Ed Christie, Phelps and Willing, Vanleer and Manola, and the Degreus gave a very entertaining performance to fair business 18-23.

WATERBURY, CONN.—Forest Park (Jean Jacques, manager): The new theatre at this popular resort opened 18 to large crowd. Monroe and Hart, Edith Murella, John T. Ray, and the Golden Gate Quartet pleased.

NEW ORLEANS, LA.—At West End the Bellstedt Band concludes its successful engagement 24, and will be followed by the Second Regiment Band, of Chicago. Wieland (second week), the vitagraph, and the Three Marvellos are good. Bicknell 24.

OGDEN, UTAH.—Glenwood Park (W. T. Beardsley, superintendent): The large theatre will be running within a week with first-class vaudeville performances. Excursions will be run from all points in Utah during the Summer.

HAMILTON, O.—Lindenwald Park (Thomas S. Smith, manager): The Fountains, Arthur Smith, Gale and Wensley, the Winchesters, Henry Broker, and the Smiths week 17; performance good; business very large.

BENTON HARBOR, MICH.—Orchard Park (W. N. Simonds, manager): Opened 14 with Barlow and Nicholson, Simonds, Harry Ashton, and Helen Everetts; attendance good.

ASHLAND, KY.—Cliffeside Park (J. Walter Mayo, manager): Pierce and Egbert, Maude Beall Price, Stanley and Wilson, and Anna Na Gar made up strong bill 18-23.

MANISTEE, MICH.—Orchard Beach (Harry Alford, manager): Casino opened 9 to S. R. O. Week 9-16: Mr. and Mrs. Swichard, Professor L. Fox, Grierson Sisters, and Allen and Allen.

NEWARK, O.—Idlewilde Park (R. F. Lingafelter, manager): Week 18: Saxon and Brooks, Farley and Conners, Coakley and Husted, La Salle Brothers, and Al. G. Lawrence. Business continues good.

FORT SMITH, ARK.—McLoud Park (George Harvey, manager): The Payton Sisters, repertoire and vaudeville co., 11-16, repeating the plays of 4-9. De Kreko Brothers' Oriental and Mexican Vaudeville co. 18-23.

GALION, O.—Seccalum Park Casino (Ed. Barker, manager): Week 18: Murphy and Andrews, Beatrice Gambles, Market and Stevenson. Business fair. Weak bill.

CHAMPAIGN, ILL.—West End Park Casino (Mittenthal Brothers, managers): Mittenthal Brothers, of Kalamazoo, Mich., have leased the East End Park Casino for ten weeks, and opened 18 with Murphy's Merrymakers to good houses.

POTTSTOWN, PA.—Sanatago Park (John E. Brennan, manager): Week 25: Mlle. Scott, Alvande, Bush and Bush, Belle Hathaway's monkeys, Evah Leonard, Florence Sinnott, John E. Brennan, and moving pictures.

BALTIMORE, MD.—Manager Kernan presents a complete change of bill at Hollywood Park.——Edgar Atchison Ely is the star at Electric Park. The others are the Noss Family, Kelly and Reno, Elliott and Alleene, and Zazell and Vernon.

LACONIA, N. H.—Weir's Park opened 11 to fair attendance with the Hedbrooks, Mildred Forest, the Litchfields, Kitty Linton, and Linton Brothers. Week 18: Crandall's A Busy Day co.

MEMPHIS, TENN.—East End Park (Max Better, manager): Week 18 the bill was particularly good and included Nello, McMahon and Sedgwick, Ashner Sisters, and the Chicks.

NEW CASTLE, PA.—Cascade Park (New Castle Traction Co., managers): Pete Baker, Zeb and Zarrow, Holmes and Waldon, Koppe, and Edna Murilla presented an excellent bill to big business week 18.

JAMESTOWN, N. Y.—Celoron Theatre (Jules Delmar, manager): Larry Lecor, Joseph Adelman, Reynard, Duffy, Sawtelle and Duffy, Giovanni, and Barr and Evans pleased big crowds 6-18.

NEW BRITAIN, CONN.—White Oak Park (F. L. Terry, manager): Season opened 18. The Blanchards, Frank Riley, Wiley Hamilton, and Fernandes drew good business.

MIDDLETOWN, CONN.—Lakeview Park (E. W. Goss, manager): John Harty, Pearl and Austin, Sullivan and Pasquelina, and Miles and Nitram drew the usual large audiences week 18-23.

BATH, ME.—Merrymeeting Park (John Dunning, manager): J. W. Gorman's Specialty co. 18-23 included Herald Square Quartette, Frutchy, Merrill and Rosella, Fred Wyckoff, and Reed's dogs.

LITTLE ROCK, ARK.—Glenwood Park (C. T. Taylor, manager): Large audiences greeted Mayfield and Lee, the Four Bartons, the Haywards, and Tony and Flo Vernon week 11-18.

OWENSBORO, KY.—Park Theatre (Pedley and Burch, managers): Week 18-23: E. Frank Horton, Duvall and Delmay, and the Ritzels.

ATLANTA, GA.—Imperial (James J. Sheeran, manager): Same cast and bill week of 18; change of bill 25.

PUEBLO, COL.—Park (Joseph D. Glass, manager): Concerts by Marine Band and specialties by the Brewers and Pearl Stanton.

MARLBORO, MASS.—Baseball Grounds: Gorman Troubadours 18-23; good performances to large and satisfied audiences.

STAUNTON, VA.—Highland Park (R. D. Opperson, manager): The vaudeville season opens 18 with Mlle. Flora and Luna Cooper as principal attractions.

WESTFIELD, MASS.—Woronoca Park (P. J. Casey, manager): Phil H. Morton, Amr Jewell, Howley and Leslie, Rado and Bertram week 18.

COLUMBIA, PA.—Chickies Park (Hershey and Monk, managers): Topack and Steel Minstrels opened week 18. Business fair. Pleased audiences.

WATERLOO, IA.—Cedar River Park: Rob and Eva McGinley finished to largest crowds in history of park 16.

ARENA.

DAYTON, O.—Ringling Brothers' Circus to packed tents 18; it was the best all around circus that ever visited our city, and was highly commented upon for the many daring and novel specialties.——Items: George Heiser, a Daytonian, is in charge of subsistence for Ringling Brothers, and was a welcome guest home among kin and friends during his short stay.—John Strennel (Happy Jack), the boss canvas man for Ringling Brothers, made many friends by his genial manners.—Willie Marks, formerly of our city, and who was the equestrian star in The Charity Circus several years, is an equestrian with Ringling Brothers.

CAMBRIDGE, O.—McCormick Brothers' Shows 20. John Robinson's Circus 25.——Item: Charles E. Hammond, litho inspector of Forepaugh and Sells Brothers' Circus, spent 15 with his parents here.

SUNBURY, PA.—Jack's Trained Wild Animals 18-22; to large crowds.

JEANNETTE, PA.—Pawnee Bill's Wild West drew big crowds 14; show pleased; the parade was made in the hardest rain storm we have had this year. Jackson's U. T. C., under canvas, 27.

ST. JOHNSBURY, VT.—Wallace's Circus 12; specially interesting was the children's menagerie, which occupied a prominent place; this was an entirely new feature, and especially attracted the children; a large crowd attended the exhibitions at the fair grounds during the afternoon and evening, and the general opinion is that the circus is all that it advertises to be, and is one of the best of the kind that ever visited the town.

SPOKANE, WASH.—The Great Syndicate Shows circus and menagerie exhibited to large audience 15; fair performance.

OGDENSBURG, N. Y.—Wallace's Circus 16; large attendance in afternoon, light in evening; first-class performance.

POCATELLO, IDAHO.—Campbell's Circus 15; big business.

OMAHA, NEB.—Gentry's Dog and Pony Show delighted all the little folks and many of the grown ones 11-16; business large.

LINCOLN, NEB.—Gentry's Dog and Pony Show 18, 19; excellent performance; 2,200 people first night; 400 turned away.

NORTH PLATTE, NEB.—Cullins Brothers' Circus gave good performances to well filled tents 16.

WASHINGTON, N. J.—Welsh Brothers' Circus pleased large attendance 15.

HORNELLSVILLE, N. Y.—Lowery Brothers' Circus drew large crowds 14, 15; performance good, considering the low price of admission; the balloon ascensions by Professor McDade were fine.

SAGINAW, MICH.—Harris' Nickel Plate Shows gave two excellent performances 12 to large attendance. Buckskin Bill's Wild West 16 drew large crowds, but did not please.

MOUNT PLEASANT, PA.—Pawnee Bill's Wild West 15; immense crowd; good performance.——Item: On 16 Pawnee Bill showed at Connellsville, and during the performance an Indian was thrown from his horse and had his skull fractured. His condition is serious.

DIXON, ILL.—Captain Ament's Circus 14-16; tents packed; performances pleasing.

BATTLE CREEK, MICH.—Ringling Brothers' Circus 16 pleased two large crowds. W. H. Harris' Nickel Plate Circus 18; good performance and attendance.

SPRINGFIELD, O.—G. C. Harris' U. T. C., under canvas, 16; light business.

WILLIMANTIC, CONN.—Sig. Sautelle's Circus 20; excellent performances; crowded tents. Gentry's Dog and Pony Show 26.

HARTFORD, CONN.—Gentry's Dog and Pony Show drew large and delighted crowds 18-20; soon after the tents were pitched, "Princess," said to be the smallest pony in the world, with an eye to advertising, gave birth to a fourteen-pound heir, which was promptly named "Little Hartford;" it was healthy and frisky, and about the size of a cat; a silver quarter easily encircled its diminutive hoof.

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